

THE ETUDE

Music Magazine

February 1936

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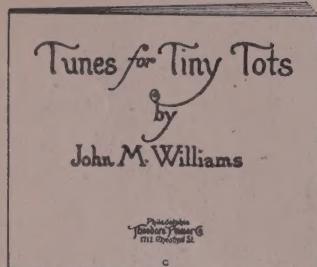
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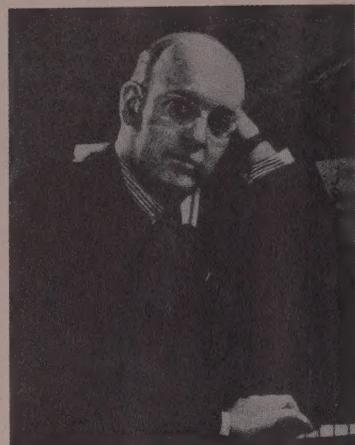
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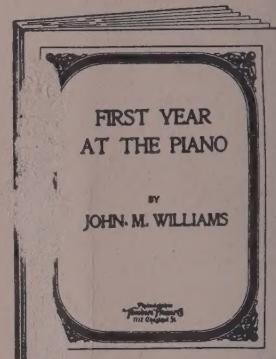
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FEBRUARY, 1936

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
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The World of Music



SERGEI
RACHMANINOFF

A RACHMANINOFF FESTIVAL, to last for an entire week, is planned for next October, in Sheffield, England. The principal offering will be a festival performance of the pianist-composer's most ambitious work, "The Bells," to be given with a large chorus, orchestra and soloists. Rachmaninoff will appear on one program as soloist in a concerto with the Philharmonic Orchestra of London, and on another day he will appear as guest conductor of this famous organization.

"CARMEN," announced for two performances in the third week of November, by the Cleveland Symphony Orchestra under Artur Rodzinski, sold out the house for both nights, with such a demand that there was a third performance on the evening of December 2nd.

THE METROPOLITAN OPERA COMPANY of New York is to be congratulated on having successfully navigated the shoals, rapids and stormy currents of a troubled reorganization, so that on December 16th it opened the present season with a splendid performance of "La Traviata" in which Lucrezia Bori was the *Violetta*, and Richard Crooks the *Alfredo*. The troupe will visit Philadelphia and Brooklyn for four performances each. Long life and success to this group with its splendid traditions.

THE AUCKLAND SOCIETY OF MUSICIANS (New Zealand) recently gave a program devoted to the works of Schubert and Schumann, including the "Trio in B-flat" of Schubert; the "Quintet in E-flat, Op. 44" of Schumann; and songs of both masters.

LOUIS ECKSTEIN, Chicago music patron, who chose for his "vacation" the sponsoring and managing for twenty years, of summer seasons of opera at Ravinia Park, instead of luxuriating on a yacht, died at his home on November 21st. American music is greatly in debt to the fine spirit of this benefactor, whose noble "hobby" is said to have cost him more than a million dollars.

THE SAN FRANCISCO ACCORDION CLUB drew a crowd of ten thousand to its annual picnic at California Park of Fairfax a suburb of that city. The press deplored the commercializing instead of emphasizing the artistic import of the event. Good!



EMILE
HULLEBROECK

"HET MEISJE VAN ZAVENTEM (The Most Beautiful Love)," a new national opera, had its first performance in Antwerp (Belgium), when recently presented at the Royal Flemish Opera. Its world première had been at Gand, on February 17, 1934. The score is by Emile Hullebroeck and is said to be of just the type called for by the picturesque, colorful, delightfully folkloristic story, of which the great Flemish painter, Van Dyck, is the central figure.

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

ROME'S OPERA SEASON opened on the traditional Eve of St. Stephen (December 26th), with a performance at the Royal Opera House (formerly Teatro Costanzi) of the "Iris" of Mascagni, with Gigli in the leading tenor rôle. It was a resplendent social event with the Royal Family, Rome's diplomatic and government corps, both church and state, its aristocracy and many distinguished visitors present—in fact a society spectacle not often equalled in the world. A new "Cyrano de Bergerac" by Alfano is to have its world première in this series.

KURT SCHINDLER, conductor, composer and musical editor, and founder of the Schola Cantorum of New York, of which for seventeen years he was conductor, died on November 17, 1935, in New York, at the age of fifty-three. He was a native of Berlin, Germany, and was educated in the universities of Berlin and Munich.

THE FERDINAND HILLER Orchestration of Handel's "Theodora," which was done for the only German production of this oratorio, at Cologne, in 1860, with Dr. Hiller leading, is on display in the Ryerson Library of the Art Institute of Chicago.

KATHRYN MEISLE has won a distinguished success with the San Francisco Opera Company, when, as *Erdra* in "Das Rheingold" she "sang gloriously," recalling the "voices of great Erdas of other days." Later, as *Fricka* in "Die Walküre," Miss Meisle was "regal, dignified, poised, with a voice both opulent and fresh."

THE SECOND MASS, IN D MINOR, a seldom heard work by Luigi Cherubini, was presented on December 7, 1935, by the University Extension Department of Music of Columbia University, New York. The Barnard Glee Club, Columbia University Glee Club, Columbia University Chapel Choir, Columbia University Orchestra, and soloists, all combined, were led by Lowell P. Beveridge.

PRINCESS TSIANINA, internationally known Indian soprano, made a farewell to her musical career when, on November 30th, she appeared in a concert at the Wilshire-Ebell Theater of Los Angeles. She was assisted by Ishtioopi, a young Indian baritone; Georgia Williams, violinist; and Charles Wakefield Cadman and Homer Grunn, composers. The Princess now plans to enter religious work.

NINA HAGERUP GRIEG, widow of Edvard Grieg, celebrated on November 24th her ninetieth birthday, in Copenhagen, where she has lived since 1915, except for a few months of the summer when she returns to the Hardanger Fiord of Norway, where the master wrote many of his best works. A noted singer in her day, Mme. Grieg contributed much to the popularizing of her husband's songs and was generally reputed to be his best interpreter.

THE RADIO is estimated now to reach two hundred million listeners—about one in ten of all the human race. And sixty-seven per cent of what they hear is music.

JEAN SIBELIUS, the renowned Finnish composer, who celebrated on December 8th his seventieth birthday, had received on November 7th the gold medal of the Royal Philharmonic Society of London, one of the most highly bestowed and also most coveted of musical distinctions in all the world.

GIANT GRAND PIANOS, eleven feet and eight inches long, are being built by a London firm, to please radio pianists who complain that the present length of strings is responsible for the "wooden" tone in the upper treble register of their instruments when heard over the air.

THE STATE OPERA of Vienna in its opening week offered as guests three Salzburg Festival celebrities: Dusolina Giannini as "a ravishing Tosca"; Ezio Pinza as the *Don Giovanni* of Mozart's masterpiece; and Emanuel List as the *Baron Ochs von Lerchenau* of "Der Rosenkavalier." Furtwängler aroused "wild enthusiasm" by his reading of "Tannhäuser"; and revivals of Lortzing's "Czar und Zimmermann" and of Nicolai's "The Merry Wives of Windsor" pleased patrons with a taste for music of a more sprightly mood.

ISIDORE DE LARA, widely known composer, died on September 2nd, at Paris. Born in London in 1858, he was musically educated mostly in Italy. His "The Garden of Sleep" was long a favorite, especially with contraltos; and of his several operas "Messaline" was produced at La Scala of Milan, with Toscanini conducting, and later at the Metropolitan of New York.

PROFESSOR C. SANFORD TERRY, the eminent English musician and writer, has received from the University of Leipzig the honorary degree of Doctor of Philosophy, in recognition of his "distinguished work on the lives of Johann Sebastian and Johann Christian Bach."

WILLEM MENDELBERG has made his reappearance with the famous Concertgebouw Orchestra of Amsterdam, Holland, when he led the program of October 24th. It was October 24th of 1895 that he made his début with this organization, as soloist in the "Concerto in E-flat" of Liszt, with Willem Kes conducting. Three years later he led his first concert of the Concertgebouw.

HON. TOD BUCHANAN GALLOWAY, eminent lawyer, musicologist, composer and writer, passed away on December 12th, at Columbus, Ohio. Born in Columbus, October 13, 1863, Judge Galloway finished his education at Amherst College, was admitted to the bar and twice elected Probate Judge of Franklin County. Throughout his life he had a strong interest in music, with a unique gift for composition. His songs became widely known, and *The Gypsy Trail* was sung throughout the English speaking world. As a writer, Judge Galloway had a picturesque style of presenting tales from musical life and lore, and he long was among the most brilliant writers for THE ETUDE.

DR. GUIDO ADLER, eminent musicologist of Vienna, who, till pensioned a few years ago, was the leading professor of musicology in the University of Vienna, and who still is active in his scientific work as Privy Councillor, has published his memoirs under the title *Wollen und Wirken*. One of the early champions of Wagner, his book relates his experiences at the first Bayreuth Festival, with Wagner, Cosima, Liszt and Bruckner.

THE HISTORIC MUNICIPAL OPERA of Berlin-Charlottenberg, which has been renovated and modernized to become a national theater under the name of the German Opera House, was reopened on November 15th with a performance of "Die Meistersinger."

WALTER HENRY HALL, one of our foremost authorities on church music, and especially that of the male choir, died in New York, December 10, 1935. Born in London, April 25, 1862, his training was finished at the Royal Academy of Music; and at twenty-one he came to America and became organist and choirmaster of St. Luke's Church, Germantown, Pennsylvania, St. Peter's, Albany, New York, and St. James', New York City. He founded the Brooklyn Oratorio Society and was a Professor of Music in Columbia University from 1913 to 1930 when he became professor emeritus. His anthems and other church music have been widely used, as is his "Essentials of Choir and Voice Training."

LE THÉÂTRE DE LA MONNAIE, the time-honored Opéra of the Belgian capital, has commemorated the centenary of the birth of Saint-Saëns with a gala performance of his "Samson et Dalila." A happy choice, since this work was given in Brussels, in the original French, on the platform of the Société de Musique, in 1878, within a year of its world première at Weimar on December 2, 1877, after having been denied a performance by the leading theaters of its native Paris.

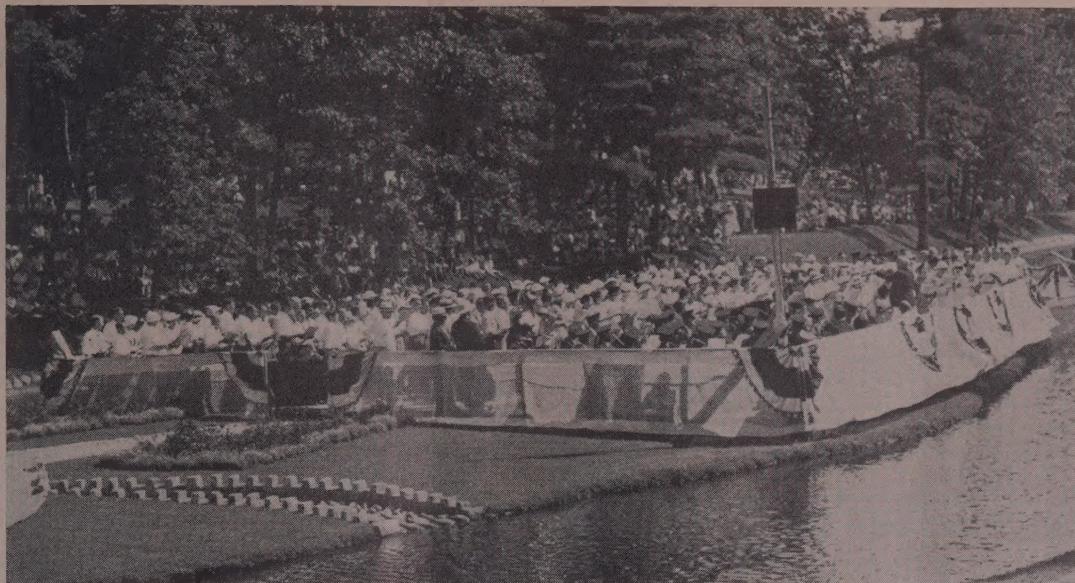
WELLINGTON, NEW ZEALAND, has had a musical competition for which there were entries of more than three thousand competitors. Included in it was a Grand Opera Contest, won by Colin Franklyn-Browne of Wanganui.

FREDERICK JACOBI, of the younger group of American composers, heard his "Concerto for Violoncello and Orchestra," when it recently appeared on a program of the Cleveland Symphony Orchestra, with Victor de Gomez, principal violoncellist of the orchestra, as soloist, and Artur Rodzinski conducting. The composer was called to the stage for an ovation to himself and the soloist.

(Continued on Page 122)

Would you be happy? Let music illumine your soul.

MUSIC STUDY EXALTS LIFE



A ROTARY CONCERT IN THE INTERNATIONAL FRIENDSHIP GROVE

A Great Objective for Rotary

THE fine aims of the Rotary Clubs in all parts of the world are too well known to need recounting. Their ideals and their spirit have benefited our civic and business life in a really magnificent manner. Similar service clubs have extended the idea, and there can be no question that this has lubricated our complex problems of living in innumerable very important ways.

Now comes a plan to enlist Rotary to employ music as one of the means of furthering its great objectives. The proposal has come from the fertile brain of Dr. William H. Tolman, now a resident of Pawtucket, Rhode Island, but erstwhile a citizen of the world. Dr. Tolman is one of the foremost economists of the times.

After extended deliberation he came to the conclusion that one of the ways in which Rotary might be of most service to communities all over the world was to formulate a plan in which Rotary might back the organization of regular choral festivals in hundreds of our cities everywhere.

This plan was inaugurated with the idea of establishing in Pawtucket an International Friendship Grove, promoted by the Pawtucket Rotary. This Grove consists of sixty-seven trees, each of which symbolizes each of the sixty-seven countries where Rotary has been established. The Friendship Garden in the same park, the creation of Park Superintendent Corrente, is the locale for the Shakespeare Garden, a suggestion of the Pawtucket Rotary, where Mr. Corrente has assembled specimens of all the plants and flowers mentioned in the plays and poems of the Bard of Avon.

The dedication of the Shakespeare Garden on August 18th of last year was intrusted to Percy Hodgson, Immediate Past President of the Pawtucket Rotary, as Chairman of the Music Festival, with Stuart Barstow, Lawrence W. Corrente, Thomas A. Widdop and William Mikeljohn as colleagues. They organized the choral resources of the city into a large chorus, with fine instrumental support and offered a superb Music Festival to some eight thousand auditors. The soloist of the Festival was the well known operatic baritone, Forrest C. Dennis.

The International Service of the Pawtucket, like all other Rotary Clubs, is a liaison for the promotion of better world acquaintance, understanding and appreciation. Its Chairman, Dr. William H. Tolman, has resided in many of the European capitals; he has been officially connected with some eleven international expositions and congresses; he

has been decorated by the Governments of France, Belgium, Italy, Hungary, Czechoslovakia and Germany; he is a member of the Society of Political Economy of Paris, the Statistical Societies of Paris and Hungary, and the Académie du Var, France. This world acquaintance and personal contacts with men and movements abroad have been placed, *con amore*, at the disposal of the Pawtucket Rotary.

Music is the only universal language. The International Service feels that this universal characteristic of the three thousand eight hundred and forty-seven Rotary Clubs, with their membership of one hundred and sixty-one thousand in sixty-seven countries of the world, can be utilized in a plan whereby these Rotarian centers may promote and support State music festivals, to the great delight and inspiration of these world centers.

The power of Rotary, in furthering such a movement, could be tremendous. Rotary might acquaint itself with the splendid work already accomplished by the American Choral and Festival Alliance, Incorporated, founded by Mrs. William Arms Fisher, and lend it the practical support which groups of business men would gladly give if they took the time to analyze the profitable results which come from such humanizing activities as may be brought about by mass singing of a high and inspiring order.

In the dedicatory address, Dr. Tolman said:

"Some six years ago, contact with the Rotary Club at Toulouse, France, disclosed the existence of an institution known as the Académie des Jeux, Floraux. Its objective is the cultivation of songs and poetry in annual competitions which have continued uninterruptedly for the last six hundred years, excepting the period of the French Revolution."

"This idea and ideal appealed to the Pawtucket Rotarians, who nurtured and cultivated the thought which today culminates in this music festival."

"The unity of this Friendship Grove, surrounded by its gardens of flowers, is emblematic of power and beauty, which would include the whole world through friendship and peace. This is the lofty and noble ideal which the Pawtucket Rotary Club is offering for your contemplation and realization."

"Trees, flowers, music, friendship, peace."

Here is a movement which, in the hands of men of vision,

may easily attain magnificent proportions. One wise sage recently said, "Many men do not have enough vision to oil the hinges of the eyes of a mosquito." Not so the Rotary group. They have always shown themselves willing and ready to promote any plan of genuine consequence in our civic life.

In employing music to bring together the great objectives of Rotary, the most powerful human emotional engine for motivating great masses of mankind would be thrown into action. The triumphant figures of history, from Babylon to this day, have realized that in music there is a force for stimulating the best in vast groups of men. In Rotary there are many of the finest minds and characters of this age. Surely a large enough section of this great organization will picture the possibilities of this powerful influence to inspire wide action among Rotary Clubs everywhere, to put music into use in developing the high practical altruistic aims of the organization!

In the great chorus in praise of the usefulness of music to man and the State, the sage phrase of Napoleon I stands out in bold relief:

"Music, of all the arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

No one knew the forces which sway masses of men better than the little Corsican.

The Piano and Your Problems

HOW DO YOU SOLVE your problems? How do you find a way out when the time comes that you must make a momentous decision? Decisions are the great moments in life. The more important the man, the more the decisions multiply.

There comes a time when decisions become so troublesome that one's thinking apparatus seems to stop. The busy man recognizes it as a state of brain fag. Unimportant decisions do not matter. We knew one good lady who found herself in terrible distress when it came to the matter of what color of hat she should wear. The difficulty which millions of her sisters had was how to get any kind of a becoming hat at all. When trifling problems become magnified—look out! This sometimes is a harbinger of nervous disorders.

The average active business man often goes home with many unsolved problems. The popular psychological books ("How to Succeed Without Fits," and so on) tell him to banish his business troubles until the next day. Ever try it? If you succeed in doing it, you are either a miracle man or you have some such plan as we are about to suggest. If you can forget your problems, without displacing them temporarily in your mind with some engaging form of activity that compels close concentration, you are a fathead. An absorbing book or a lively game may do it. That is the reason why so many men go in for detective stories and poker. These, however, do not begin to have the brain resting power that music unquestionably possesses.

Lucky is the man who has been trained in his boyhood in music. He possesses one of the most valuable of all life assets—a means of resting his tired brain and allowing his thought processes, that permit sound judgment, to become coördinated and adjusted for a fresh start.

Scores of business men, many in the highest positions of responsibility in the land, have told us that when things get into such a mix that they do not know which way to turn, they spend an hour or so at the piano keyboard, and that after this mental and nervous rehabilitation they approach their problems afresh, only to find that by some mysterious process of the subconscious mind, business situations which seemed impossible to solve, have solved themselves. The father who buys a good piano for his boy, and who sees that he has a practical training in playing it, is making a life investment which should prove a hundred times as valuable as the money spent in an automobile at the same price.

Getting The Best From Radio

NOW that radio receiving sets have been improved in such a remarkable manner, the next step was obviously to assist the public in selecting the best programs from those which flood the air day and night. Philco Radio and Television Corporation have taken the initiative and founded the Radio Institute of the Audible Arts "as a public service contribution to the American people—to cultivate a broader appreciation of the audible arts and generally to advance from a broad social standpoint the effective utilization of the radio today."

The Institute is already in active operation under the direction of the able New York critic, Pitts Sanborn. It is disseminating brochures upon all phases of radio art, but notably listing in advance the worth while programs of social, educational and musical importance. In scanning some of these excellent booklets, we are amazed by the number of unusually fine programs which are now accessible to the American public at the mere expense of a good radio set, which almost anyone can afford.

The Radio Institute of the Audible Arts, while of great value to the home, is of equal value to the schools and the twenty-six million school children of America. The Radio Institute has much valuable material in the way of booklets, which are of immense value to the music lover and to the teacher. These have been prepared by eminent musicians. Copies of some of these are still available, without cost, to anyone who will write to the Institute, at 80 Broadway, New York. This is one of the most important free services to American educational and musical interests yet inaugurated.

The Institute recently circulated millions of copies of a statement made by your Editor. This statement was extracted from the following editorial:

"Out of the vast ocean of radio programs that flood the ether daily, there are many programs of outstanding educational and artistic importance. America far and away leads the entire world in this respect. The Radio Institute of the Audible Arts has as one of its projects a plan to enable the public to pick out these valuable cultural broadcasts so that this privilege of our modern civilization may be more readily and profitably enjoyed.

"Educators throughout centuries have extolled the value of music in child life. It is clearly the primary duty of every parent to direct the child to do what is good and to protect him from what is harmful. Even wild animals and birds have this instinct.

"Do not deny your children the fullest musical opportunities. Fine music will enhance their joy of living, quicken their intellects, exalt their ideals, elevate their appreciation of beauty and help solve the growing problem of vastly increased leisure.

"Radio today is one of the great vital elements in promoting and fostering musical education. Every one of America's twenty-six million school children can now hear music of the masters.

"Through the radio, the appreciation of good music has advanced more during the last ten years than in the previous ten centuries. It has developed a new desire to study the fascinating art through a musical instrument which, in turn, makes all radio programs far more enjoyable. This is clearly shown by the large number of people, young and old, now taking up music study.

"Therefore, the receiving sets, large or small, must be of the highest tonal perfection and efficiency, to get adequate results. The public should know that the set with the larger 'baffle board' (front surface) naturally produces superior reception. Inferior sets do untold damage to the child's tonal perception, as well as to the nervous system, by painful distortion of even the best broadcasts. The best sets are now like opening a door to the very room in which the broadcast is given.

"Every parent and Parent-Teacher Association should insist that every schoolroom be radio-equipped, so that every child in America may become familiar with the great music of the past and present. By promoting this, you will be furthering not only the aesthetic development of your own children but also the educational, cultural and social development of our America."

Getting Joy Out of Music

From a Conference secured expressly for The Etude Music Magazine,
with the renowned Historian-Geographer

Property of
Catharine Public Library

Hendrik Willem van Loon

Hendrik Willem van Loon was born in Holland, January 14, 1882, and in his youth came to America. He received his Bachelor of Arts degree at Cornell and later studied at Harvard, finally securing, in 1911, his Ph.D. degree at the University of Munich. During the revolution in Russia, he was Associated Press correspondent in Moscow, St. Petersburg and Warsaw. He has been a lecturer on history and the history of art, at different universities in the United States. At the beginning of the War he became Associated Press correspondent in Belgium and also served the Associated Press in England, France, Italy, Switzerland, Holland, Norway, Sweden and Denmark. In 1915 he became a lecturer upon European history, at Cornell; and in 1922 he advanced to Professor of History at Antioch College. From 1923 to 1924 he was Associate Editor of "The Baltimore Sun."

He is the author of many books, among the most notable being "The Fall of the Dutch Republic," "The Rise of the Dutch Kingdom," "The Golden Book of the Dutch Navigators," "A Short History of Discovery," "Ancient Man," "The Story of Mankind," "The Story of the Bible," "Life of Peter Stuyvesant," "Man, the Miracle Maker," "R. v. R., Life and Times of Rembrandt van Rijn," "Van Loon's Geography"; and for many years he has contributed articles to many of the leading magazines. In 1923 he was awarded the John Newberry medal.

Mr. Van Loon has a practical interest in all of the arts. He is gifted as a draftsman and has always been an enthusiastic musician, having had very extensive training as a violinist.

He is heard regularly over the National Broadcasting Company's circuit and has thus become a familiar figure in millions of homes.—EDITORIAL NOTE.

* * *

The Joy of Living

I HOLD a brief for joy. Joy is the obligation of the race, especially in these impossible years, when the thin veneer of civilization is still unable to conceal those traits of savagery inherited from aboriginal man, which do so much to bring unnecessary tragedy into life. None of us, in this day, get the joy from living to which I believe we must be entitled. This is especially true in America, where we make frantic efforts to be amused but get very little joy.

Fun is a personal matter. If you do not believe this, look at a kitten playing with a ball of yarn or a small boy taking a clock to pieces. The technic of joy begins when one starts to make mud pies, but somehow thousands of misguided folks seem to lose the idea and imagine that fun is something which must be bought. Of course one can buy laughter via books, movies, radio, the theater, magazines and the immortal clowns of the sawdust ring; but has not everyone had the experience that the fun one gets by making it oneself is far more satisfying—far more profitable?

Addison is quoted as having said, "Man is the merriest, the most joyous of all the species of creation—above him and below him all are serious." That may have been true of the man of England of Addison's day, but if one were to judge by the faces one sees in the American subways, the

highways, the shops, even the night clubs and the theaters, one might conclude that man is the most forlorn of animals.

A Worrying Nation

THE REASON is that Americans, despite the considerably reduced hours of labor, are overworked and overburdened with worries and fears. With merely a fraction of the tragic circumstances that have flooded Europe for two decades, our fellow citizens have been developing worry into a fine art. One of the reasons is that we have not learned the secret of making our own fun.

For this reason, if for no other, music is one of the things which is of greatest importance to Americans at this time. I am not even a little bit concerned about the profound educational, sociological or material value of music to those who study music; that it is one of the finest media for generating joy in the human individual is enough for me.

About, Face!

IN FACT, I have a very strong feeling that our whole approach to music is altogether wrong. The child is led to believe that if he studies music he will have certain material advantages—he will become a more acceptable person socially; he will be

benefited mentally; or he will acquire exceptional opportunities to make money. The parent points to Paderewski, Menuhin, Galli-Curci, Eddie Duchin, Frank Black or George Gershwin, and to the fortunes they have made from music. Isn't that a fine inspiration for music study? They never have the honesty to whisper in the young hopeful's ear that talent and genius are "God given" and that thousands without natural gifts rarely rise above the general average, despite long and hard work. When music is studied as a kind of social lever, it is often likely to be miserably disappointing. Those whose playing and singing are sought by social groups are almost invariably those who have mastered the art for the joy of the thing.

Most fortunate of all is he who takes up music for the fun he can get out of it. We do not study how to read, so that we may become elocutionists. We learn to read because we know that much of the joy of life would be closed to us if we could not read the great literature of the world. Is not that also reason enough for studying music? The literature of music is a vast treasure house. Everyone with ears may enjoy parts of it when heard over the radio; but the highest enjoyment is reserved for those who take the pains to study the art and become capable of playing music. That conviction is based upon wide observation

in many countries and on my own experience as a musician.

A Boy's Musical Fun

WITH ME the study of the violin was begun at the age of seven and was continued for some twenty years. For years I played in orchestras, from small groups to those of symphonic dimensions. Was I paid for it? Goodness no! I played for the delight I received. In fact I think I have played with most of the leading cafe orchestras of Europe. I used to take my fiddle along and join the group, whether it was a conventional orchestra or a band of gypsies. My, what fun it was! In that way I learned most of the literature of the violin, and now I know of no greater fun than getting out a Bach concerto and working with it. Now let us suppose I had been foolish enough to say, "I shall not attempt to do very much, because I cannot play like a Heifetz or a Menuhin." I would have barricaded one of the chief avenues to joy in my life.

Let Work Mean Happiness

SOME STUDENTS despair because they have to play music within the limits of their technic. They want to play Beethoven concertos at once. They want to become virtuosi over night. To such I would say, "Be patient!" You do not abandon learning to read because you cannot be an Otis Skinner or a Katharine Cornell. Get exhibitionism out of your head. Study music for the same reason that golfers play golf. Those who play it because it is good for their health or good for their business usually drop some day at the tenth hole, with heart disease. Those who do it for the sport they find in it are the ones who get the most from it. Otherwise, it is merely something tagged onto the regular daily job.

I actually get a kind of intoxication from playing a Bach fugue. There is a thrill to it I cannot describe with words. For me, this is reason enough to study music. It makes my life fuller, more interesting, more fascinating. Not for anything would I give up the ability to play. So long as my fingers can move I shall expect to have the irreplaceable joy of playing.

Music on the Air

NOW THERE IS another reason why one should study music in these days, and it is a very important reason. When I was a boy in Holland it was one of the treats of my life to attend concerts. That took effort and money, but they were a great privilege. I am glad in this day to attend as many concerts as time permits. It would have been hard to imagine in my childhood that some day concerts would be piped right into my home through invisible conduits thousands of miles long and at a cost so slight that it is negligible to the public. Edward Bellamy, in his "Looking Backward," prophesied this great privilege; but his book was looked upon as the harmless dream of a rhapsodist. The radio, which has made this dream come true, has come as one of the greatest blessings to music, as well as to mankind. Will it impede music study? Certainly not the right kind of music study, inspired by a sincere desire to get fun and spiritual profit out of the best in music.

The concerts in Amsterdam, when I was



HENDRIK VAN LOON BROADCASTING

a boy, drew students by the score to the metropolis. They did not suppress music study, they increased it. The radio should have just that effect upon our present day musical life. One may hear a Tschaikowsky concerto over the air. It is enjoyed. Fine! But, unless you are a musician, I can assure you that I take about ten times the delight in hearing that concerto than you possibly can, because I know the concerto and played in an orchestra that performed it. That phase alone of musical joy in hearing the radio ought to make millions want to know music.

It is difficult to explain this to the person not trained in music, so that he will realize it clearly. Perhaps this is a good comparison. Suppose you went to hear a great foreign actress, such as was Sarah Bernhardt. Unless you understood the French language, all that you could get would be the pantomime, the scenery and the charm of her wonderful voice. Other than that, you would have some job making out what it was all about. That is the position of the average radio listener. It is somewhat as though I should deliver one-quarter or one-half of my broadcasts over WJZ in Dutch, French, German or Russian. You would get part of my message but much of it would remain obscure. Therefore the musical fun you get out of listening to the radio must depend upon three important things:

1. The advancement of your musical understanding.

2. The quality of the music you hear over the air.

3. The excellence of your receiving set.

If you are musically ignorant, or are content to listen to trash on a cheap radio set that gives imperfect reception, get all the fun out of it you can; but remember that you are very much like a myopic old gentleman trying to read a cheap paper by candlelight. In other words, the more you know about music, the more you will enjoy your radio, the better programs you will seek and the finer receiving set you will procure.

Joy in Achievement

I HAVE A VERY FIRM belief that all greatness comes from joy. The idea that greatness is nurtured by misery is rot. Even in the case of an impoverished artist working in a garret, there is an element of joy in the contemplation of the creation of a masterpiece that many of those who pity him can never understand. He even finds a joy in tears, as do the Hungarians when they say, "We are happiest when we are sad."

The trouble with most music lessons, as I have observed them in America, lies not with the pupil or the teacher, but with the parent. Parents do not lay enough stress upon the value of music. They do not

seem to conceive how important a part it is destined to become in the life of the child. Music is relegated to a second place in the parent's mind, and the pupil soon finds this out. Any excuse for the pupil to give up a lesson is sufficient. The "poor darling" has a cold, she has to go to a party, to a football game, or any old thing to get out of the obligation for regular study. Sometimes I think that thoughtless parents are the worst enemies of musical advancement. They are satisfied to feed the pupil a few sugar-coated musical pills and later on, when the child, with only a smattering of a musical training, "gives up music," they advertise the worthlessness of music study. In Europe, parents unquestionably have a more wholesome attitude toward the art. The child is made to see that the joys of music come through sacrifice and work, and no child would think of trumping up silly excuses to get out of practice and music lessons. Let us hope that something will occur to make American parents assume the responsibility of seeing that their children get the kind of musical education that will insure untold joy to them in later life.

Art is Long

OF COURSE musical training is really never completed. Recently in Paris I did some special study under Jan Hambourg; and yet I have no idea of doing any-

thing with my fiddling but just getting fun out of it. Of course there is only one foremost art—the art of living. Anything that contributes to that one art helps all the others. For instance, when I am making sketches for my books I actually find that my mind works better when I hear music, particularly the music of Bach.

America has pathetically little fun, although we make frantic efforts to get it. This is largely because we have a distorted idea of what is fun. That is, we do not make enough of it ourselves. We do not need more brilliant virtuosi, but what we do need are far more accomplished, well-trained amateurs. There are now altogether too many professional musicians, in proportion to the number of amateurs. I should say that there might be from one to five professional artists in every hundred finely trained musicians. The percentage now is probably from fifteen to twenty per cent. Let us have more fine amateurs and they will create more opportunities for the really worthy professionals.

Finally, do not forget the motivating power of joy. Schiller, in his "Ode to Joy" (which Beethoven used in part for the choral finale of his Ninth Symphony), wisely says:

"Joy, in Nature's wide dominion
Mightiest cause of all is found.
And 'tis joy that moves the pinion
When the wheel of time goes round."

What Grade?

By T. L. Rickaby

EVERY TEACHER, at one time or another, has been asked the question by pupils, "In what grade am I?" Though this is a difficult question to answer satisfactorily, nevertheless it is a natural and reasonable one and ought to be answered.

The only grading that is practicable and definite is that which is done on a purely technical basis. Solos ("pieces") cannot very well be graded, because some are difficult in one way, others in an entirely different way. Again, certain pieces are quite difficult to one class of pupils and comparatively easy to others. Further, no one (teacher, composer or publisher) seems to be able to agree on the exact grading of pieces. It is easy to find any number of solos graded differently in different catalogs. Many pieces are easy technically, but require much of any player who interprets them adequately. A case in point lies in the poem, "The night has a thousand eyes" which has but two words of more than one syllable. Though any child in the second reader can read it, it is not found in second readers, because of its mature thought. Liszt's *Rhapsodie No. 2* is listed in different catalogs as being in any grade from six to ten. There are many players who could perform it with considerable force and brilliance but who might fail to impress discriminating listeners with a tone poem as elementary as MacDowell's *To a Wild Rose*, Massenet's *Elegie*, or, to venture a little higher, Chopin's *Prelude in D flat*, just to mention a trio of pieces representing hundreds of others, all of which require an artist to play them properly. These are the pieces that establish a real grade, if it were necessary to grade pieces at all.

The famous "Standard Graded Course of Studies" (Mathews), which is the invaluable backbone of the musical education of the majority of students in America, solves the matter of grading only to a very limited extent. Some teachers have not yet found its huge value. (This is hard to explain.) Others make the mistake of using only two, three or four books and then of "branching out" in other directions for subsequent material. There are many other collections of graded studies, all possessing merits, but they fall far short of providing definite

Ninety-five Per Cent Scales and Chords

EXERCISES for five fingers (such as those by Schmitt and others), exercises for two fingers (by Dr. Mason), exercises for the thumb, wrist and so forth, are for finger training, to secure even movement of the fingers and to strengthen and gain complete control of the muscles of the hand so that they become ready to act as the will directs.

But scales, chords, arpeggios and octaves form the actual material out of which ninety-five per cent of all music for the piano is constructed. They are fundamental and should be faithfully practiced till they become absolutely automatic movements. Pupils who play a limpidly rapid scale, a securely firm arpeggio and an elastic and musical octave will play their solos very much more satisfactorily than those who play the scale and chord exercises only moderately well.

It might be objected that these features do not furnish material for the more advanced students. But is it wise to continue this system too long? When the young girl was asked what grade she was in at school she replied very haughtily, "I'm not in any grade. I'm in high school!" In our school system there are twelve grades. But, just as it is customary to refer to a pupil's being a member of only the earlier ones, so, in music, the grading should be just up to four, with whatever superstructure possible being built on this foundation.

The major scales of C, G, F, D and B-flat, each hand separately through one octave, with common chords and simple arpeggios, may be considered one point of progress, gradually leading up to scales calling for three and four sharps and flats, all played rhythmically, two, three and perhaps four notes to a count. This makes a complete first grade.

For the second grade, all the scales with the arpeggios on their common chords, extended through two or more octaves, may be demanded. This grade reasonably calls for the introduction of the arpeggios of the diminished seventh (as set forth in Dr.

Mason's work) carried through two octaves, although it is no more difficult to play four octaves than two.

The Metronome Takes Part

IN THE TWO grades suggested, the chief principles stressed have been correctness and the formation of good mental and physical habits generally without any special emphasis being put on speed. In the third grade the element of speed will cut a much greater figure. All scales and arpeggios must be played at a much higher rate, and the metronome will come in for a more extended and regular use. Set at 100, it must be increased gradually and the playing done at four notes to a beat or stroke. In this grade a beginning might be made with scales and arpeggios played with two hands together, both in unison and in sixths. Octaves ought to form a part of the requirements.

For a fourth grade the requirements will include all major and minor scales, arpeggios on the common chords, arpeggios on the diminished seventh chords and their derivatives, octaves in both scale and arpeggio forms played with each hand separately and with both hands together, all played at a very high rate of speed. This grade will also call for scales in double thirds and sixths.

Slight deviations from this schedule might be made to suit particular tastes or to meet particular cases. Less might be required for grade one and more for grade two. The study of the minor scales may be begun whenever, in the teacher's judgment, the pupil is able to understand them. Octaves should not be attempted until the pupil can reach an octave easily. The principles underlying octave playing, however, should be brought to the pupil's attention very early, by working for a flexible and relaxed wrist even in finger exercises. In fact certain of the exercises in Dr. Mason's "Two-Finger Exercise" in Volume I of "Touch and Technic" are ideal as a preparation for octave work.

Nothing has been said about any theoretical work in this article, for it is taken for granted in our day that some knowledge of elementary harmony is always demanded in piano study.

Editor's Note: Mr. Rickaby's excellent

article gives one light upon a very big subject. Most teachers, however, grade according to the acknowledged difficulty of the pieces that the student is able to master. A few years ago the publishers of THE ETUDE MUSIC MAGAZINE employed a large staff of musical educators (several of world renown) to make a work entitled, "Guide to New Teachers of the Piano-forte." Thousands of copies of this have been given away to ETUDE readers entirely free, and copies are still obtainable for the asking. The pieces and the studies in this complimentary sixty-four page booklet are graded in the early grades (of the grading of ten) on the following basis:

GRADE I—

This includes pieces in the five-finger position, in either or both hands; pieces all in the treble clef; pieces entirely on the white keys; pieces all within the compass of an octave; pieces with not more than one or two sharps or flats. In nearly all these cases the left hand remains practically in a stationary position.

GRADE II—

This grade introduces the octave scale but usually not further than this. The left hand in this grade has more to do, occasionally it may play a melody. It has also more or less elementary passage work. More accidentals are employed and additional keys are introduced.

GRADE III—

This grade usually requires that either hand must span an octave. Occasional easy octaves are introduced, likewise more extended chords and arpeggios. The left hand moves rather freely. Much good drawing-room music is included in this grade.

GRADE IV—

This grade is an amplification of Grade III. More octaves are introduced, and practically all keys are employed. A beginning is made in more or less ornate passage work in either hand and considerable independence of the hands is requisite.

This is consistent with the scientific grading employed in the "Standard Graded Course" and has been maintained with all of the great number of regular revisions, refinements and improvements in this course.

Poland's Leading Composer Since Chopin

KAROL SZYMANOWSKI

By Kate Malecka

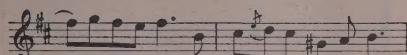
READERS OF THE ETUDE have been hearing over the air the remarkable works of Karol Szymanowski, Poland's most liberally gifted composer since Chopin. With the death of Chopin, it seemed for a time as if Polish musical genius was resting on its laurels. It is true that Stanislaus Moniusko, born in 1819, stands out as the father of Polish opera, having produced immortal works of national character; but in the domain of purely instrumental music no great talents showed themselves until the end of the 19th century. This was in a great measure due to political circumstances. The Polish people were occupied in keeping alive their national individuality, in combating efforts to Russify or Germanize them. The flower of the nation perished in prison or in Siberia, and the conditions in general were little favorable to the practice of the arts. Moreover the ruling powers offered no encouragement to Polish artists, seeking rather to suppress manifestations of independent thought or expression.

Great talent, however, fights its way through, as we see in the works of Mieczyslaw Karlowicz, born in 1870. Though under the influence of Richard Strauss and German program music, his compositions have a marked Polish character. In his *Lithuanian Rhapsody* and *Returning Waves*, Karlowicz voices the tragedy of Poland's captivity more pessimistically than Chopin, through whose creations there runs always a strain of optimism and of faith in the ultimate renascence of his country. But Karlowicz was a product of the century's end and perhaps too he had a premonition of his early death, for he perished tragically in 1909, buried by an avalanche in the Tatra Mountains. He was only at the beginning of his career, but in any case he was the precursor of the modernist movement in Polish music.

A Master Complete

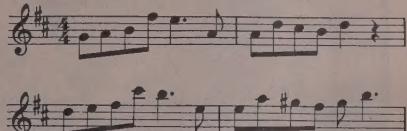
THE SUCCESSOR of Karlowicz, who has carried on his work to its fulfillment, is the subject of today's sketch—Karol Szymanowski. Born in 1882, in Ukraine, Szymanowski began his musical studies in Warsaw, under Noskowski. Already, with his Preludes, Op. 1, he attracted attention by the novelty and richness of his invention and by the boldness of his harmonies. From the time of Chopin, no piano works of such elevation and poetry had appeared. The influence of Scriabin is evident; but even in this early work a strong individuality shows itself. There followed *Variations for Piano*, Op. 3, and the "Sonata in C minor, Op. 4" which gained the first prize at a musical contest in Lwów. In this composition we have an example of his eminent polyphonic talent.

But it is with his *Variations*, Op. 10 that Szymanowski treads for the first time a path which he was to follow and wherein he was to open new ways, discovering fresh mines of Polish folk music. The theme of these variations is a melody of the people of the Tatra Mountains. It runs thus,



Szymanowski completes it in the following way,

Ex. 2



This mountaineer music appeals to him and is the basis of many of his finest compositions, of which the latest is the ballet music, "Harnasz," representing scenes from Polish mountaineer life.

Szymanowski has broken with the conventional Polish music founded on national dances, which the imitators of Chopin had debased into pretty drawing room pieces. He drank at the original source, followed the shepherds as they led their herds, singing the while, attended their weddings, was present at their wild dances, called the brigand dances, handed down from the times when the Tatra Mountains were the stronghold of brigands. Listening to their songs, Szymanowski detected the weird harmonies founded on ancient scales, not on our diatonic one, but with traces of

oriental origin. This influence of the East, Szymanowski brought with him from his native Ukraine, where in bygone days wild tribes from Asia had overrun the country; where Turks and Tartars had pillaged and devastated, but also at times did trade with the ruling lords, brought rich carpets and stuffs and ornaments from the mysterious East, and with them many a song or chant that found its way into the folk music where we may still discover traces of melodies based on subtler scales. Szymanowski, with his exceptionally fine hearing, detected the hidden harmonies with their quarter tones, and, in his "Indian Love Songs," and the "Songs of the Mad Muezzin," which scintillate with tonal coloring in ever changing harmonies, often polytonal, he creates a truly eastern atmosphere. A Hindoo writer on music has said that no European composer has so faithfully reproduced the spirit of India in his music as has Karol Szymanowski.

But it is in his symphonies that Szymanowski finds the real field for his genius. Gifted with an exceptional constructive sense, he is at his best in the large instrumental forms. His "Third Symphony, Op. 27," a symphony cantata, or ode, with sub-title "Song of the Night," is written for orchestra, tenor solo and chorus, and is founded on an eastern poem of strongly

fantastic atmosphere and expression. The polyphony is of the so-called horizontal type such as we meet in the works of Stravinsky. This means that the parts are led contrapuntally, without regard to harmony, resulting in polytonality, that is, a combination of several tonalities; melody and harmony being freed from their dependence on the tonic.

The rhythm is complicated, being carried to the last degree of polyrhythm, and his orchestra is of huge dimensions, having, in addition to the usual large orchestra, two harps, organ and pianoforte.

Szymanowski likes to introduce the piano into his orchestra. In his latest "Symphony, No. 4," an important solo part is given to the pianoforte, which the composer himself played at its first performance in Warsaw. But this does not mean that the composition is a concerto for piano and orchestra. It is a symphony in which the piano is treated like any other orchestral part. As an example of the composer's harmonies the following few bars from his second symphony may serve.

Ex. 3



Another characteristic phrase from the same work is

Ex. 4



Szymanowski has also written two operas "Hagith" and "King Roger," both of which have been performed in Warsaw. They make enormous demands on the interpreters and also, be it said, on the audience. In truth the music of this composer is difficult in the extreme. His strong individuality makes no concession to his hearers. He has much to say and says it in his own forcible way, compelling attention. If one is willing to give it, to follow the musician into new and strange lands, then one is rewarded by entering into a region of sublime poetry.

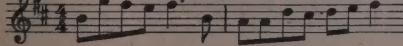
It is impossible in so slight an article to give any idea of what Szymanowski really is, but if this should lead to a desire to become more acquainted with this very interesting musician, then indeed will the writer's object have been fulfilled.

SELF-TEST QUESTIONS ON MISS MALECKA'S ARTICLE

1. Who has been called "The Father of Polish Opera"?
2. What are characteristic qualities of Chopin's music?
3. In what work did Szymanowski first show his real individuality?
4. From what source does Szymanowski derive much of his musical inspiration?
5. In what forms is this composer at his best?



KAROL SZYMANOWSKI



Eminent Recognition

THE most distinguished permanent work upon American biography is the Dictionary of American Biography published under the auspices of the American Council of Learned Societies, by Charles Scribner's Sons. No biography is included in this till after the death of its subject. Readers of THE ETUDE will be interested, therefore, in noting how this famous dictionary presents the life of the late Theodore Presser, in its latest edition.

PRESSER, THEODORE (July 3, 1848-Oct. 28, 1925), music publisher, philanthropist, editor, was born in Pittsburgh, Pa., the son of Christian Presser, a German emigrant from the Saar Valley in Rhenish Prussia, who came to the United States in 1820, and his wife, Caroline Dietz of Gettysburg, Pa. In the last years of the Civil War the boy worked in a foundry where cannonballs were cast for the Union armies, but the hard manual labor proved too much for his youthful strength, and in 1864 he entered the retail music and piano store of Charles C. Mellor of Pittsburgh as a clerk. He rented a piano and took lessons, later continuing them at Mount Union College, Alliance, Ohio, and established himself as a teacher of piano. He taught piano at the Ohio Northern University, Ada, Ohio, from 1869 to 1871; at Smith College and at Xenia Conservatory, in Xenia, Ohio, 1872-75, and at the Ohio Wesleyan University, Delaware, Ohio. In the meantime he took courses in the New England Conservatory of Music, in Boston, where he studied with Stephen Albert Emery, Benjamin Johnson Lang [q.v.], and George Elbridge Whiting. In 1878, like many other American students and teachers, he went to Leipzig to complete his musical education. There he studied from 1878 to 1880, under Salomon Jadassohn, Karl H. C. Reinecke, and Bruno Zwintscher. On his return to the United States, Presser went to Hollins College, Hollins, Va., as professor of music, a position he held from 1880 to 1883.

In 1883 with a capital of two hundred and fifty dollars he founded THE ETUDE, a monthly musical journal, in Lynchburg, Va. His own wide experience as a private and conservatory teacher had made him realize the possibilities of a magazine of a very popular educational type, one that would appeal especially to the average piano teacher, whose objectives were strictly practical, rather than purely cultural or esthetic. The magazine and its owner removed to Philadelphia in 1884. Beginning as a teachers' journal, with simple articles on applied pedagogy and a supplement of studies and "pieces," it rose from a circu-

lation of 5,000 copies a few years after its launching to one of over 250,000 copies at the time of Presser's death. Not long after the foundation of THE ETUDE, Presser established in Philadelphia The Theodore Presser Company, a publishing house for music and books about music. In 1891 Presser resigned the editorship of THE ETUDE in order to devote more time to his publishing and philanthropic activities. As a publisher, with the substantial aid of THE ETUDE, he showed that strange combination of commercial shrewdness and altruism which was one of his outstanding characteristics. He interested his employees and safeguarded his own interests by the allotment to them of stock in the business. In the formation of his policies he was an independent, who dealt with prices and terms as suited him best—a trait which did not tend to make him popular with his competitors. His commercial gains, however, were devoted to the alleviation of distress and the furtherance of appreciation in the field of music.

In 1906 he established the Presser Home for Retired Music Teachers, which was later permanently located in Germantown in a handsome building with accommodations for sixty-five inmates. In 1916 the Presser Foundation was established for the consolidation and administration of various private philanthropies which the founder was conducting at the time. It included a department for the relief of deserving musicians and a department for assigning to colleges scholarships for music students. A third department was instrumental in assisting colleges to erect music buildings. In the year of its founder's death the Foundation was providing 137 scholarships in music in the United States. Presser wrote *First Steps in Pianoforte Study* (1900), *School for the Pianoforte* (3 vols., 1916), and *Polyphonic Piano Playing* (1921), and a number of piano studies and pieces of a routine nature. He was a founder of the National Music Teacher's Association in 1876, and a founder and honorary member of the Philadelphia Music Teacher's Association. He married, in 1890, Helen Louise, daughter of John Curran of Philadelphia, and three years after her death in 1905, married Elise, the daughter of Russell Houston of that city. He died of heart failure, following an operation in the Samaritan Hospital, Philadelphia, Pa.

[*Who's Who in America*, 1924-25; W. R. Tifford, "A Character Study of Theodore Presser the Man," ETUDE, Jan. 1926, contains also tributes by Owen Wister, William Arms Fisher, John Philip Sousa, O. G. Sonneck, and Charles Wakefield Cadman; sketch by W. S. Smith, *Grove's Dictionary of Music and Musicians*, vol. IV (1928); *Public Ledger* (Phila.), Oct. 29, 1925.]

F.H.M.

Saint-Saëns as a Prima Donna

By G. A. Selwyn

EVEN the most serious of composers have their lighter moments. Mozart danced. Beethoven invented puns. Wagner designed dressing-gowns of padded silk. The French composer, Camille Saint-Saëns, was given to burlesque to which Chopin also was addicted.

In his earlier days, while organist at the Church of the Madeleine in Paris, Saint-Saëns lived at home with his mother and gave reunions every Monday evening. "Music naturally formed the great attractions of these evenings," says his biographer, Arthur Hervey, who also records gravely that "at times a spirit of fun was given free play."

To prove this he tells that on one occasion "the gay young artists and their hosts

attempted to perform Offenbach's *La Belle Helene* in costume."

In addition "Saint-Saëns went so far as to compose for the above reunions a one-act *opéra-bouffe* entitled *Gabriella di Verga*, as a parody of the old Italian style. In 1885 this piece was performed at one of the soirees of the Society known as *La Trompette*." But there were other jests. "It is said that on one occasion," Hervey observes with becoming guardedness, "in the salon of Mme. Viardot, Saint-Saëns took part in a charade in which he appeared in costume as Marguerite in the *Jewel Scene* from *Faust*!"

One has only to remember that Saint-Saëns had black whiskers and a large Hebraic nose.

Mozart for Little Folk

By Ruth E. Matthews



PLAYING THE MINUET FROM "DON GIOVANNI"

IT ALL began with a gift. And out of that gift grew a fascinating scheme for perking up pupils' interest in music and, at the same time, adding to their musical background. The device is so simple, yet proved so successful, in the large western music school where it was used, that it is believed others might benefit from a similar experience.

Some time ago the conservatory received a handsome bust of Mozart as a gift. The young musicians were pleased with the new addition to the school and asked many questions about the master. This gave the director of music the idea of furnishing a "Mozart Corner." Here was an opportunity to turn the students' curiosity and interest into informative channels.

Accordingly, an alcove of the large, home-like school lounge was turned over entirely to the children—and to Mozart.

Occupying the center of attraction was the impressive bust. Pictures of the composer were hung on the walls and every scrap of available material pertaining to his life and works was gathered for this corner.

Examples of his music were provided: minuets, sonatas, sonatinas and other forms. And did the children seem interested? They certainly did. One by one they became "Mozart conscious." Before and after lessons they flocked around the table in the cozy Mozart corner, completely absorbed in this new pastime. To add to their interest a jigsaw puzzle of Mozart was provided, and a prize offered at the end of the month to all who succeeded in putting the puzzle together. The prize was a

sepia print picture of Mozart himself.

In the meantime, work was begun on a Mozart program. Numbers were selected according to the ability of the students and sufficient time was allowed for them to master the compositions. Then a Mozart recital was held, with the children in the costume of the period. In addition to minuets, sonatas, and early compositions for the piano, the program included compositions for violin and string quartette. The highlight of the recital was the piano duet presented by a small boy who impersonated Mozart as a child and a little girl who played the part of Nannerl, the composer's beloved sister.

So successful was the Mozart Corner in encouraging the children to learn more about the composer that the plan was extended. Soon Beethoven held the place of honor in the children's corner, and he was welcomed as enthusiastically as Mozart had been. Then came Bach.

As the plan developed, new ideas were brought in. For example, the children were encouraged to collect as much of their own material as possible. Some of them like to make scrap-books with the data they gather. Others bring their articles and pictures to the Composer's Corner for the bulletin board. Then there are the informal get together meetings where information and ideas are exchanged.

The results of this plan are too obvious to require elaboration. In the first place, these children will develop a more comprehensive attitude than that of the boy

(Continued on Page 120)

Tone Quality and Tone Color in Piano Playing

By W. Ward Wright

THAT NEITHER TONE quality nor tone color are possible on the piano, that one cannot produce a tone other than that the instrument possesses in itself. They infer that tone quality is a problem for the manufacturer and not for the performer. Indeed this reasoning of the musical materialist sounds logical enough, were it not for the fact that the one and same instrument either can be made a medium of infinite beauty and variety when played by the well informed, or can be made to sound like a tonal anvil when mistreated by the uninformed. What then is the secret that differentiates the playing of the artist and the talented amateur, from that of the mere strummer of notes?

While there may be a half truth in the assertion that no instrument can give forth any other tone than that built into it, yet it remains a fact that even a very superior one can be made to sound quite harsh and metallic by key-mistreatment.

Mechanical Insight

FIRST OF ALL, then, it becomes imperative that we understand at least the general facts of the true nature of the key itself. We, as pianists, must realize at all times that the keyboard in reality is no more a part of the piano than is the violinist's bow a part of the violin. It is simply a conveniently placed "set of tone-tools" to be used to produce tone. That is, we do not (or should not) play *upon* keys but *with* them. All too often the player considers the hand or fingers as the tools to play upon keys, whereas in fact they are but the anatomical members that should at all times take hold of the key to play upon the string itself, which is quite another matter. Just as the carpenter might be said to grasp or take hold of the hammer to drive a nail, so also the pianist should take hold of the key to produce tone. And, no matter whether we be carpenters, golfers, or pianists, we do not do anything to the tool to be used, but we do accomplish our ends *with* it. This fact cannot be stated too emphatically, for what we do with the key is of the utmost importance. As pianists our aim should be to produce, at will, tone that is beautiful and musical at all times.

The key itself, in reality, is a slightly overbalanced "teeter-totter" which must be floated downward to a definite point to produce tone. It is not enough that tone happens only as the result of some indefinite manner of using (more often abusing) the key; for we should use the key for the definite purpose of producing a preconceived ideal of tone. That is, we must listen for as well as hear what we have produced. Only thus can we gain tonal control without which real music making becomes impossible.

There is, furthermore, a definite place in key descent where the felt hammer "kicks off" to the string to produce tone; but, though we cannot see this place, nevertheless we can by our tactile sense feel it, and that is the all important factor. It is therefore to this place that we must direct or aim the downward float of the key to produce good tone. What we do after the tone has been once gotten under way, can in nowise affect the tone; for on the piano, unlike the violin, tone production is but a momentary act. Key-bottom is merely a sort of backstop to our unsensitive mis-

calculations of the requirements of the key. Perhaps it is well, however, that manufacturers have taken the precaution to make key-bottom most solid, especially when so many players bump it with the force of the accomplished pile driver.

Making the Trial

HERE LET THE READER go to the piano and from some distance above the keyboard drop the weight of the arm on a single note. If he has really heard the tone thus emitted, he will have noticed its unmistakably harsh and ugly quality. Certainly it could not have been otherwise, inasmuch as he did not use the key. Rather, indeed, we might say that such treatment is gross abuse and in time may injure the sensitive cartilages of the finger joints as well as damage the key action itself. This then he must not do.

Again let him raise the finger and strike the key, that is, deliver a blow against key-bottom. Again the same results ensue, for the key has not been used, only misused. Again he might tap the key with a sort of shove downwards with like results. Therefore we see that we must never fall onto the key, strike, jam, peck at it, or for that matter even press it. (Indeed the term "pressure touch" is apt to be misleading; "nonpercussive" is the better term.)

Thus we learn that tone quality of the individual single note might be said to be absolute, either good or bad, nothing more: good if well and accurately aimed, bad if unaimed or misaimed. How then can we produce that beautiful illusion of tone color or so-called tone inflection?

Now there are but three things that the key can accomplish, namely:

1. Produce tone,
2. Control tone amount (tone quality),
3. Control tone duration (this latter of course by key release).

True, so-called finger passages can be made to sound brilliant or pearly or flowing in effect, when many notes are "strung together"; but this is not only a product of degree of tonal intensity but also a tonal illusion resulting from how we "string" them together; that is, whether we play staccato, nonlegato, or legato. It is imperative therefore that we now understand fully how to play staccato, nonlegato and legato, and this with consummate ease and surety. As staccato is the basis of all agility and velocity, let us first consider this very important touch.

First, the upper arm must hang loosely at the side, the forearm must be delicately poised and self-supported by its own muscles, so that the loose-lying hand may rest at key-surface upon the keys. Let us consider the following,

Ex. 1



If tone production is but a momentary act, all we have to do then is to float (with the finger) the key to tone production point (slowly for a soft note, more quickly for a louder note) and immediately cease this exertion precisely at the moment that we hear tone, thus allowing the key to rise again with the finger. But remember that, with the heavier actions of our modern pianofortes, we must also give a slight aid to the finger with a forearm rotary ex-

ertion with each succeeding note. That is, the arm must be fully poised behind each finger as a basis from which the finger can act to best advantage. Now if we repeat each note as in

Ex. 2



we will experience how this basis feels for each key. For slow practice, let us consider the progressive steps that will enable us to experience those sensations so necessary to ease and agility, as well as to tone control. In slow practice we can well and with great advantage use those rotary stresses of the forearm (so necessary) in such a way to make them evident as actual movements.

Play the G of Exercise 1, therefore, with a slight rotary tension (movement) towards and with the thumb, immediately allowing the key to rise; and, from this G (at surface level) as a pivot, help the next finger on with an outward rotary stress (visible movement) towards and with the second finger, repeating the same for the third and fifth fingers. Again, let us gradually quicken the tempo, maintaining the same feeling of ease and stress, but the faster we play the less time we shall have for visible rotary movements, which will be consumed as it were in finger movement only. It will seem that only the intent of these rotary movements will remain (if we do this correctly); but this intent and feeling are everything. Furthermore we must remember that the rotary stress (visible or invisible) on reaching the fifth finger is reversed as in

Ex. 3 towards 5th finger towards thumb



Thus we see that all finger passages contain these rotary stresses, visible they may be if slow, invisible if fast in tempo. Study the following figures,

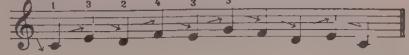
Ex. 4a



Ex. 4b X Y



Ex. 4c



In Exercise 4b, at X we must in passing from E to F reverse the rotary stress towards the thumb, though the scale be progressing in the same direction. Also at Y we must reverse outwards to the third finger momentarily and then again stress inwards towards the thumb. To state the rule: The direction of rotation is always from the last finger used towards the next finger used. We can rest assured that, if a scale or passage seems sticky or uneven, we are either

1. Failing to let the hand rest (with wrist therefore unrelaxed),
2. Mis-aiming the key,
3. Failing to adjust rotarily,
4. Or failing to cease exertion immediately that tone is heard.

Remember, tone production is but a momentary act, while the poised arm (in finger passages) is continuous.

What then is our tonal result in a scale thus played staccato? If we have played loudly we have a brilliancy with good tone unattainable in any other way. The scale or passage will sound extremely clear but never harsh or metallic; musical and rhythmic, and not machinelike. Therefore in all passages demanding this extreme clarity and brilliancy, the staccato touch becomes imperative. However, because of its percussive nature we should exercise indeed a keen artistic judgment as to when it may be properly used.

Now let us consider the legato touch. Legato, by definition, means an even flow of sound from note to note; and because of the percussive nature of the piano (momentary tone production) absolute legato is unattainable on our instrument; but we can approximate the absolute to such an extent that the illusion of legato is all-satisfying. Every player well knows that tone once sounded on the piano begins to "die" immediately, even though the key be held or the pedal used, and that it will, if given time, actually fade away into silence. How then shall we accomplish this touch effectively and musically, with ease and certainty? We have said that the key can accomplish tone duration by simply keeping it depressed, but how to keep it thus depressed is indeed the cause of much trouble to all uninformed players. Indeed there are but two ways that this can be done.

First, we may let the hand lie (rest) at key-bottom, instead of at key-surface as for staccato, though ever so lightly so that it will compel the finger to keep the key depressed. This might be called the "natural legato" touch. And what of the finger? To produce tone it does exactly the same thing as in staccato touch—aims its impulse (with of course the added—not necessarily visible—forearm stress or help) to tone production point—ceasing its energy or muscular exertion immediately. The loose lying hand at key-bottom therefore accomplishes the connecting of the notes. Thus we might say that this natural legato touch is in the nature of a weight transfer from finger to finger, though so light is the weight required—only enough to prevent the key from rising. This does not mean, however, that we roll the weight from finger to finger, but that we release or pass on the weight from the finger just used to the next finger precisely at that moment that that next finger's work of tone making is completed. A good exercise to accomplish this is,

Ex. 5



With the light weight of the hand poised on C, we play the triplet "d's" (finger touch plus rotary impulse) and then at will, on the second beat we pass this weight with the finger onto "d" and so on. This legato is used in all flowing "color" formations, as in Exercise 6, where the melody notes alone are played with momentary weight release of the arm; all others by

this natural weight transfer, finger touch legato.

Ex. 6 Allegro sostenuto



Indeed a good way to "unprominentize" a passage is to play it with this species of legato.

The only possible other way to produce legato is to hold the key down *muscularly* from the staccato resting basis, from note to note. But this holding of each individual key with each individual finger must be accomplished with a lightness and minimum of muscular exertion compatible with ease and agility. In fact it takes less muscular exertion to hold a key depressed than to sound it at its softest. This artificial or compelled legato must be used in all cases where the passages are in the nature of fast moving melodies as in this *Fantaisie-Impromptu*, Op. 66, by Chopin,

Ex. 7 "artificial" legato



It admits of a nicety of key-control and tonal selectivity for each note not possible under the natural legato. Furthermore it will give an added clarity which is so often desired in place of the extreme nonduration clarity of the staccato touch.

There yet remains a discussion of the nonlegato which is perhaps the happy medium between the two extreme foregoing touches. Indeed it has been aptly called by Busoni "the natural piano touch." To quote him further: "In it (the nonlegato) is to be sought for example the secret of the 'pearly' touch, which is based on the same preconditions of separatedness, softness, and evenness." It is produced with the hand feeling as if it were lying in the float of the key. What a delightful sensation it is to experience this nonlegato touch wherein the loose-lying hand seems to be floated along from key to key by the reaction ensuing from the actively engaged finger—especially in fast passages. If we really accomplish this touch perfectly, velocity itself becomes easier than a slower tempo. Musically, it is often used in piano literature, and when controlled to a soft degree of tone we attain the "leggiere" or "pearly" touch so often found in Lisztian cadenzas.

Thus we have learned that tone color in finger passage work is the direct result of mastering these different tone duration touches. But we have yet to consider the vast amount of literature wherein tonal inflection becomes the great factor. This is a problem in proportion (tone quantity) and what Percy Grainger has so aptly termed "simultaneous tone color contrasts."

Without proportion music is nonexistent, being little more than a composite of tones of which the old-fashioned music box is a concrete example. The tinkle of the mysterious little box may afford amusement

for the inquisitive mind of a child; but it could scarcely be called music, even though both melody and harmony (and a certain metronomic rhythm) be involved. One lexicographer says that "Music is the science and art of the rhythmic combination of tones, vocal or instrumental, embracing melody and harmony." He well might have said, "The rhythmic and proportionate combination of tones." Let us consider experimentally the case of a single tenth, as,

Ex. 8



We have in these two notes played simultaneously just three ways in which to produce tonal variety, so called. We can "cut away" the bottom note with a lyrical effect produced, or play the two notes of the octave with equal intensity and with a full round effect resulting, or we may "cut away" the top note which will give a somber effect.

For a practical example, let us consider the following from the *Etude*, Op. 10, No. 3 of Chopin,

Ex. 9



We notice at a glance that the phrase is twice played; and, while the composer has given us the clue, so to speak, by marking the first phrase *mf* and the second phrase *p*, we gain further contrast or tonal variety by slightly "cutting away" the lower note in the right hand sixth in the second phrase. The full effect of the first phrase (notes equal in intensity with, as is evident, a more subdued left hand) is thus most beautifully contrasted by the lyrical effect of the second phrase which must be made to sound different. Thus we see that in our ability to subdue properly certain notes or groups of notes lies the secret of variety in our playing.

MacDowell, himself, recognized this principle of tonal variety through the medium of tonal contrast, by plainly stating that the lower note of the octave in his *From an Indian Lodge* is to be played a bit louder than the top note; and then, reversing the tonal scheme of the same passage in the last part of the piece, by playing the top note a bit louder.

Again, in the middle section of Chopin's *Octave Etude* we may well begin the "cantabile" section with a slight overbalance of the top note (for lyrical effect) but gradually use the full equal octave near the bottom of the page where tonal intensity is needed for the musical climax.

And what a wonderful effect Chopin attains in the closing page of his *Prelude*, Op. 28, No. 17, wherein the returning melody is played softly over a recurring forte A-flat in the base. Not only is the melody itself actually played more softly, but it will indeed sound at a whisper, retrospective in mood as it were, by sheer contrast with those now famous eleven ringing A-flats of the base.

Every composition, then, has its distinct tonal levels, which, if we are to make music, must at all times be kept distinct. Also we must remember that where we have a single sustained melody note, with continuing color chords in the base, as in

this quotation from the *Nocturne*, Op. 9, No. 2 of Chopin,

Ex. 10



(legato, nonlegato, staccato) make of the fugue a beautiful creation not only of design but of tonal contrast. Indeed it is very often the lack of these details that causes the music of Bach to sound so dry and uninteresting.

Thus, by assimilating these few principles, the reader may augment this discussion with almost any music at hand. Experiment will enable him to ascertain just which proportion or combination of tonal intensities will give the exact mood suggested by the composer. The painter, not content with the first stroke of his brush, tries yet another and another color, that he may get just the right shade which will produce the vivid reality he seeks. So we, who paint with tones, must seek out the perfect nuance, the perfect blend that will give the ideal recreation of the composer's intentions. Mood, that intangible superlative-plus of real music making, must be tirelessly sought out and assimilated.

How often in the practice hour, by sheer accident as it were, we catch the vital living message of the composer, only to lose it at the moment of performance. But knowledge of what one wishes to accomplish, plus the knowledge of how to accomplish it, gives the performer a sureness and self-confidence in public performance that relying on the sheer inspiration of the moment never can furnish. Self-confidence brings mastery, and mastery produces conviction; for he who has assimilated thoroughly all the problems of his art is surest at all times to "recapture that first careless rapture."

She Made Curl Papers of His Sonatas

By Kenneth P. Wood

JOSEPH HAYDN had the most unhappy married life of any of his contemporaries. His wife was extremely unsympathetic. In 1758, after great struggles he had advanced so far as to obtain a musical directorship with Count Morzin and settled in Vienna. His salary was only two hundred florins, but he had board and lodging free. Many pupils came to him, and among others, two daughters of the hairdresser Keller.

Haydn fell deeply in love with the younger, but his affection was not returned, for she entered a convent and became a nun.

Father Keller, who was very intimate with Haydn and had helped him often in earlier times, persuaded the young composer to marry his elder daughter, and the marriage was celebrated November 26th, 1760.

Maria Anna however, made their married life miserable. She was extravagant, bigoted, scolded all day, and was utterly uncompanionable to a musician.

Finally she became so bad that she did only those things that she thought would annoy her husband. She dressed in the prevailing fashion, unsuited to her position,

invited clerical men to her table, tore Haydn's written musical scores and made curl-papers of them, and yet Haydn bore it all as well as he could. How he was able to create those lovely, sunny tone-pictures in the "Seasons," and the beautiful music in the "Creation" is difficult to comprehend.

In one of his letters he says: "My wife is mostly sick, and is always in a bad temper. It is the same to her whether her husband is a shoemaker or an artist."

After he had suffered thus for thirty-two years he seemed exhausted, and then, a renowned composer, he wrote to a friend in London: "My wife, that infernal woman, has written me such horrible things that I will not return home again."

At last Haydn separated from his wife and placed her as a boarder with a schoolmaster in Baden, where she died in 1810. Her memory was always disagreeable to him. When showing her portrait to a friend in his home in 1805, Haydn answered, on being asked who she was: "That is my wife, she has often infuriated me."

FIFTY YEARS AGO THIS MONTH

M. Lussy wrote in THE ETUDE:

"Ascending is striving, physically as well as morally.

"It is raising one's self to a superior elevation, against the tendency of our being. The more the ascent is steep, bristling with obstacles and asperities, the more force is required, the more rapidly our pulses beat, the greater becomes our animation; but also, the sooner we are exhausted. Once the summit is attained, we experience a certain well-being; we breathe easily—the victory makes us happy.

"This comparison furnishes a simple and rational explanation of the inclination which musicians have, of hastening, at the commencement of ascending phrases, and retarding towards the end.

"Descending, on the other hand, is reaching an inferior degree, physically as well as morally. It is following one's natural bent. And the impulse is in proportion to the length and uniformity of the descent.

"From this arises the inclination to accelerate and the necessity to retard, on uniformly descending passages."

"As leisure increases, music becomes more and more necessary. You can't have too much of it."—George Eastman.

Liszt and Wagner

As Seen by the Famous Hungarian Statesman

Count Albert Apponyi

The late Count Albert Apponyi was one of the most brilliant minds of the past century. As a Hungarian patriot, he stood preëminent. His services at the Peace Conference at Versailles were memorable, because it was possible for him to address his confrères in six tongues. The following vivid pictures of Liszt and Wagner are reprinted from his important "Memoirs," by permission of the publishers, The MacMillan Company.

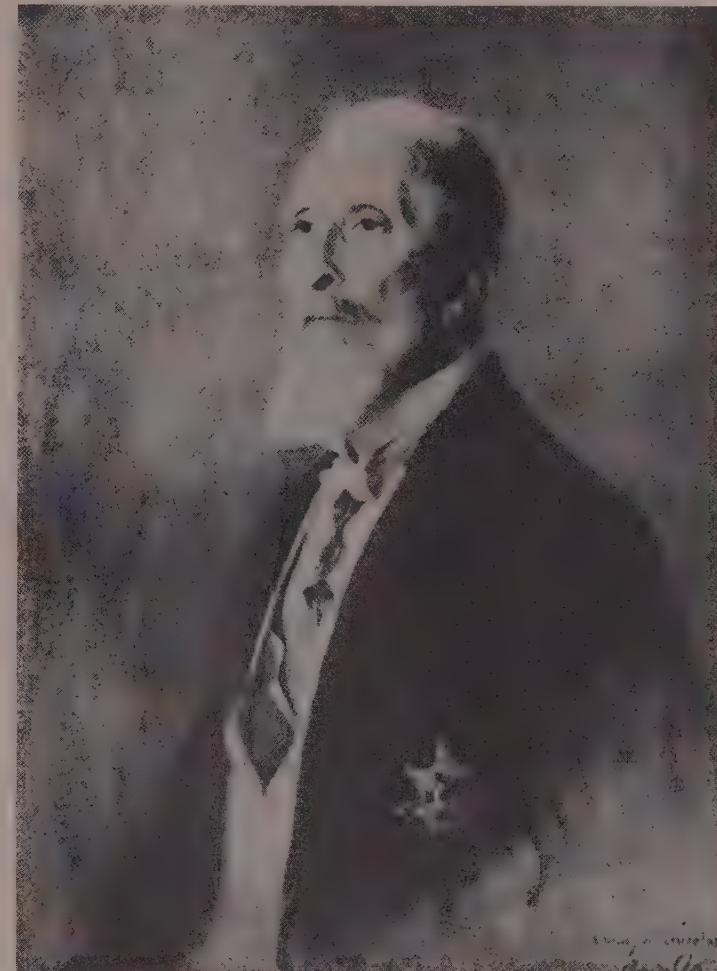
MUSIC, the art of pure emotion, has played a quite unique rôle in my life. I am neither a creative musician, nor a performer, nor even versed in musical theory, but merely susceptible to its gifts. This is the case to such an extent that music has formed an intrinsic part of my life and has influenced my whole personality. That applies also to my political activity. Of course I never have tried to find the solution to a tariff problem, or to a difficult point of constitutional or international law, in Johann Sebastian Bach or in Mozart, in Beethoven or in Richard Wagner. But I have felt quite clearly that the influence of the greatest—but only of the greatest—music has increased my perceptive powers, and also my facility for surveying and grasping some question, even of politics, in its entirety.

This profound attachment to the art of music originated during my years in Kalksburg. In early childhood I enjoyed ordinary piano lessons—if I can use the word enjoyment in such a connection. These lessons bored me to death, especially the insipid drawing-room pieces which I had to learn, like other children in the same plight, for birthdays and feast-days. When I went to Kalksburg the piano was among the minor subjects taught. I looked forward with resignation to that half hour three times a week. As it turned out, a teacher took me in hand whose conception and method wrought a complete change. He was an unassuming Bohemian musician named Franz Frey, no great virtuoso, but a man well grounded in the theory of music and filled with a glowing enthusiasm for the art into which he had to initiate a lot of ungrateful boys. In me he found an appreciative pupil, and I mention his name because this modest, and in no way prominent, but nevertheless efficient and conscientious, man was a determining influence in my education.

The Perfect Teacher

I REMEMBER, as if it had been but yesterday, how in the first lesson I had with him he was trying to gauge the extent of my knowledge. I had played over to him one or other of the drawing-room pieces in my repertory, when he thought for a moment and then said, "Look here, we are not going to waste our time with that sort of stuff. I am going to introduce you to classical music." With these words he laid the *Adagio* from Beethoven's "Sonata Pathétique" on the piano, played it to me and bade me try my own hand at it, a task in which I proved fairly competent. But that is not the principal thing. The impression it made on me was one of utter bewilderment in face of a new world that opened before me. Further and ever further I advanced, for each hour at the piano was also an hour of musical discussion, an introduction of the fourteen-year-old boy into the heart of great musical creations.

Frey was enthusiastic about Richard Wagner, which was nothing remarkable in those days; for I am speaking now of the early sixties, when Hanslick was still supreme in Viennese musical criticism, and "Wagnerite" was equivalent with "crank." I remember a piano lesson which my



COUNT ALBERT APPONYI

teacher gave me after he had been in Vienna and had heard "Lohengrin." That day there was no real lesson but only torrential outbursts of enthusiasm about the master's great work, and of faith in his epoch-making mission.

In this way I gathered what I might call intellectual impressions of music, since I had as yet had no opportunity of hearing any major works. My head was full of these impressions when I entered upon the first two years of my university life in Vienna. There I could satisfy the craving for musical knowledge to my heart's content. As a matter of fact, I spent three years—1863 to 1866—studying in Vienna; for, as I have already explained in another connection, I devoted a year exclusively to philosophical studies after matriculating. During these years almost the only pleasures that I allowed myself in the intervals of my studies were musical. Listening and reflecting, I took in all that opera, philharmonic society concerts, chamber music and the performances of great virtuosos had to give.

A Genius at Ease

AT THE END of the sixties and the beginning of the seventies, Ferencz Liszt began to spend a part of each year in Budapest. He was free from all engage-

ments and seemed anxious to devote most of his energy to the fostering of music in his own land, for his heart had always remained true to Hungary. There was talk of founding an Academy of Music in Budapest and of placing Ferencz Liszt at its head. Our relations at first were of a commonplace, social kind. He could have no insight into my mind and could not detect all the enthusiasm for music which was stirring in me, and especially for the type of music whose chief representative, after Wagner, was himself.

Liszt then had a modest flat on the Fischplatz, which has completely disappeared in the course of town planning. In the evening I would often meet a little group of friends there from the Budapest world of music. Sometimes they had come to supper, which at Liszt's always consisted of cold dishes, and which he called "cold treatment." There were always stimulating and instructive conversations. In the course of them, Liszt would often take his seat at the piano, perhaps to illustrate his words, and the enviable members of that circle would hear fragments of Beethoven or Mozart sonatas played in the most spontaneous manner, untrammeled by any thought of a public.

Those were real courses in musical history. It was understood that we should

not ask Liszt to play. Whoever did so fell from grace and spoiled the atmosphere of the whole evening: it had to be done at his own suggestion. I was a constant guest at those evening gatherings, where I felt, to a certain extent, like Saul among the prophets. Other famous artists also used to come there, musicians who had visited Budapest to pay their respects to Liszt, even if they were not giving a concert. These naturally took an active part in the musical performances, but they all sat as pupils at Liszt's feet and listened to his every word as if it were the saying of an oracle. Among them were some of the greatest—Rubinstein, Paderewski, and of famous violinists, Wieniawski and others.

Master and Man

NOW THAT I WAS ABLE to observe Liszt almost daily in his own circle, there grew up, besides the admiration which I felt for the artist, genuine esteem and affection for the man. He was not without his faults. The seed of vanity which sprouts in every man could not be lacking in him, after an unparalleled career as a virtuoso such as he had enjoyed. This asserted itself sometimes in a way that detracted from his dignity. But he was a noble and good man, one of the best I have ever known. Jealousy and ill will were unknown to him. How many musicians became known through Liszt, and owed any recognition they received to the publicity he gave them!

It was an immense satisfaction to him to discover talent, and anyone who wished to make serious progress in music always found him actively encouraging. I would stress this absence of jealousy in his character, because I have never met with it to such a degree in any other man of importance having rivals in his own field. The close friendship which had united him in earlier years with Chopin is a proof of this. It did not exclude an occasional shaft of malice about his equals—but only about them. The following little story illustrates this. He told it to me himself, perhaps thirty years after it had happened, with an obvious pleasure at the success of his joke.

When his fame as a virtuoso was at its height, in the forties of last century, Liszt was staying for a while in Paris at the same time as Chopin. One evening they both took part in a musical soirée, at the house of some great lady. On that occasion, Liszt had the feeling that Chopin had put him in the shade; and, in spite of their friendship, this irritated him. Then he had a brilliant idea. While Chopin was sitting at the piano and playing magnificently, Ferencz Liszt crept up to the hostess and whispered to her that it would be interesting to hear Chopin in the dark. Would she not have the lights put out? As soon as this had been done, Liszt slipped into the chair next to Chopin, and whispered that he should let him go on playing. Chopin entered into the joke, and, without anyone noticing, Liszt took over from him the musical phrases which had already begun, and played his pièce through to the end. Nobody suspected what had happened, and there was boundless amazement among the people when the lights

were lit again and they saw Liszt sitting at the piano. Standing up, the latter said to Chopin, "My dear Frederic, just do me a favor by sitting down at the piano and playing so as to make the people think that it's Liszt!"

This harmless joke, with which Liszt had procured a satisfaction from his friend and rival that would otherwise have been denied him, did not in the least disturb their friendly relations. Liszt took pleasure in this anecdote all his life, just as anyone of us might enjoy recalling some harmless but successful prank of youth.

Liszt, the Creator

IT WAS a fashion then, and long afterwards, to admire in Ferencz Liszt only the pianist and to disparage the composer. It is quite otherwise now, and, from the very first, the great impression which many of Liszt's works produced on me convinced me that this verdict was unjust. It must be admitted that in the mass of his output there is some indifferent work of an ephemeral kind; but is not this the case with every creative artist who fills many volumes, either of poetry or of music? Is everything supremely great in the thirty-odd volumes of Goethe's works? Have we not mediocre products, even of Beethoven's muse? The capacity of a creative mind is to be reckoned from its greatest achievement. And what treasures we find amongst the music which Ferencz Liszt has bequeathed to us! I will only mention the "Dante" and "Faust" symphonies, the piano concertos and sonatas, a few of the songs, the Esztergom and coronation masses, and the oratorios "Elizabeth" and "Christus." The last, especially, contains ideas as profound as the finest religious music ever written.

It is no far cry from Liszt to Wagner. Through Liszt, I met that great man; and, thanks to my friendship with my compatriot, I had the entrée to the Villa Wahnfried, which was not a common privilege. Certain impressions that mark the highest point of my musical experience belong inseparably to my recollection of these two, with whom there associated in spirit a Titan from the realm of the dead—namely, Beethoven.

An Intimate Picture

ONCE when Richard Wagner came to Budapest he partook of a quiet luncheon with Ferencz Liszt, Frau Cosima, Mihálovich, my cousin Sándor Apponyi and myself. We had brought my cousin, although he was not such a musical enthusiast as I; yet he could admire what was great in music, and was so intelligent and widely cultured that he was at home among intellectuals of any kind. His presence was welcomed by Richard Wagner, who enjoyed talking to him. They left the dining-room of the hotel in con-

versation and went up to Wagner's room together. Sándor Apponyi entered and found there a piano on which stood the open music of Johann Strauss's *Blue Danube*. The conversation must have turned to this, for Wagner sat down at the piano and played a few bars of the immortal *Danube Waltz*, enthusiastically praising its beauty. I envied my cousin this experience; it is not everyone who can hear Richard Wagner playing Strauss.

This admiration for Strauss, which I heartily endorsed, is very characteristic of Wagner's attitude to other musicians. As a contrast to Liszt, who was able to appreciate everything, Richard Wagner's own personality always influenced his judgment of other composers. His highest admiration was reserved for those who stood completely outside his own sphere and whom he could criticise quite objectively. Hence his appreciative words about the old-style Italian operas, and his joy in Johann Strauss. His supreme veneration of Beethoven arose out of the nature of Beethoven's art, which was spiritual and removed from all subjective impulses. I once saw the proud head of Richard Wagner bowed in deep humility before Beethoven, and nothing has moved me more than this homage by genius to the greatness which he felt himself unable to reach. I have also seen flashes of self-criticism on the part of Richard Wagner which belong to the most interesting psychological experiences in my recollection. My mental picture of this man is very different from that usually drawn.

A Protecting Angel

AT MY NEXT meeting with Wagner, Ferencz Liszt was again in the foreground, and this time the two great living geniuses were joined by a third, invisible but affecting them by his magic spell—namely, Beethoven. Preparations were going on for the opening of the Bayreuth theater, but the undertaking labored under financial difficulties. To overcome these, Wagner decided, much against his will, to conduct concerts in various German towns, and to introduce extracts from his works, which he hated doing. For example, he conducted the well known arrangement of the *Overture* and the *Liebestod* from "Tristan" the funeral music after Siegfried's death from the "Ring" and various other passages. I do not know how it happened, but one day we were amazed to hear that Budapest had been included in the list of cities where these concerts were to take place. This happened a year before the Bayreuth theater was opened with the first performance of the "Ring."

As soon as the Wagner concert was announced in Budapest, opposition immediately arose. Voices were raised in the press, claiming that Budapest was not a German city, and that no defence could be put forward for the attempt to spend Hun-

garian money on the support of a German undertaking. Enthusiasm for Richard Wagner was not so general among the public of Budapest as it afterwards became. The protests caught on, and tickets for the Wagner concert were selling so badly that we began to fear a fiasco, which would have been very unpleasant for the master and not exactly to the credit of our capital. Liszt was informed of the state of things and he at once said, "I will play Beethoven's 'Concerto in E-flat major' at the same concert." On the day when this decision of the master became known, all the tickets for the concert were sold out.

The concert consisted of two parts. In the first came the Wagner extracts, conducted by the master himself; in the second, the Beethoven piano concerto, played by Ferencz Liszt and conducted by Hans Richter. We looked forward excitedly to this event, and I must say that Liszt's performance aroused the greatest enthusiasm. His career as a pianist had long since come to an end, and for many years he had refused to appear in public. It was a unique experience to hear him once more playing to crowds of people, now, in his maturity, long since freed from all the dross of virtuosity, the creator of magnificent religious music. For this wonderful experience we had to thank his devoted friendship for Richard Wagner. From the musical point of view, we looked forward to the result with confidence. Our orchestra was even then so highly trained that, suitably conducted, it would prove equal to anything. It was led by Hans Richter, whom Wagner called his "partner," and to whom he had entrusted the first performance of "Der Ring des Nibelungen."

Pianism, Supreme

IT IS SAFE, I think, to assert that Ferencz Liszt's playing of the "E-flat major Concerto" at this rehearsal marked his highest achievement as a pianist, perhaps the highest achievement of which artistic interpretation is capable. As if bewitched, Hans Richter and the orchestra followed the indications of the great master whom they were privileged to accompany, and in no way did their playing disturb the perfection of the impression, or rather the impression of perfection, which one received from Liszt. It is now fifty-seven years since I had the experience of hearing Beethoven interpreted by Liszt for Wagner, yet it rings as freshly in my ears and in my mind as though it had been yesterday. One could feel how, at every important turn in that marvelous work, the two living masters, pianist and listener, were in spiritual communion with each other, happy in their common understanding of the dead genius. Invisible threads of suggestion passed from that source of the profoundest feeling to us ordinary listeners, and found their way into our grateful and receptive souls. Words fail to describe

what we experienced that day. It was simply music, an emotion evoked by sound more glorious than any expressible by thought or speech.

When the rehearsal was over, the few people who had been present went to luncheon together. Not a word was spoken, not a murmur of applause. Everyone felt instinctively that silence alone was befitting the mood in which we were. Richard Wagner had sought out Liszt, and they, too, were silent as they walked from the room. It was only when we were sitting at table that the spell was broken, and Wagner turned excitedly to Liszt with the words, "My dear Franz, you have beaten me well and truly today! What can I do to compare with the playing we have just heard?" And so the talk went on, with exclamations of humble admiration for Beethoven's genius and of gratitude to Liszt, who could bring it so magically to life.

An Epoch Begins

AS MAY BE SUPPOSED, I went to Bayreuth for the three first cycles of "Der Ring des Nibelungen" in the Festival Theater. A remarkable incident came my way in the course of one of the performances. During an interval, my friend Mihálovich wanted to speak to one of the Wagner family and for this purpose went up into a part of the theater which was reserved to them. By chance he entered a room in which he found the master sitting alone before a writing table and musing. Seeing someone he knew, Wagner rose and said, almost in a tone of discouragement, "No, that is not what I imagined. It falls far short of what I intended." Mihálovich, thinking that the performance was responsible for his dissatisfaction, began to defend it. Wagner answered, "It is nothing to do with that. I know the people are doing their best; but what I have written is not what lived in my imagination."

This remarkable observation, which throws light on the creative processes of genius, does not in any way lessen the greatness of the creation to which it referred. Genius experiences more than it can reproduce, and inevitably it resents this disproportion between inspiration and the means available for expressing it. Such bitterness would occasionally break out in the case of so spontaneous and violent a nature as that of Richard Wagner.

Music has influenced my whole existence, and the fact that I have met some of its greatest figures has immeasurably deepened the effect of their art on my life, dedicated though it has been for the most part to practical tasks. I have been saved by music, from becoming shallow, and through it my striving for lofty ends has been encouraged. I thank God, Who gave it to me, and the artists by whose help I have been enabled to understand it.

What Radio Offers the Young Composer

From an address to the Schoolmen's Convention at Philadelphia,
by Pitts Sanborn, Director of the Radio Institute of the Audible Arts

"RADIO certainly does offer the young composer what is perhaps the best opportunity in the history of music to show his wares. Not so many years ago, when an American aspirant completed a suite or an overture there were less than half a dozen orchestras of standing in the country to which to offer it. Then, if it was accepted, the cost of rehearsals and attendant procedure was so great, and the potential audience so small, that the chances were infinitely against its being given a successful hearing. Finally, if it did have a performance, at best two or three thousand listeners could hear it at once; and, unless that reception was astounding, the work

was returned to the limbo from which it had emerged. Chamber music composition had become almost a lost art, because there were so few groups with a following large enough to make playing new material practicable. Now the number of "first times" increases every season. There are many small groups eager and ready to give a reading to new works of promise. Moreover, subsidized by the station or a commercial sponsor, more novelties are made available than ever before. The outlook for composers is extremely healthy.

"Radio has brought increased following and accomplishment to our symphony orchestras too. A decade or two ago, the

Boston, Philadelphia, Chicago, Philharmonic and New York Symphony Orchestras led the field—in fact, they practically monopolized it. There was a struggling organization or two on the West Coast, but the chief musical centers were in the East. The music lover of Colorado, Minnesota, or Iowa had a long way to go to enjoy one priceless evening with any of these ensembles.

"Today we find, on the air, strong programs from the Detroit Symphony and the Minneapolis Symphony Orchestra—both commercially sponsored. The Kansas City Symphony Orchestra, as well as those of Cleveland, St. Louis, San Francisco and

Cincinnati, all broadcast during the season; and their varied fare is at the disposal of every listener in the land. Radio need not hesitate to assume much of the credit for this growth in musical resources, even in the period of depression, when all cultural movements suffered considerably."

Robert Browning, perhaps the most intellectual of English poets, wrote, "There is no truer truth obtained by man than comes through music."

Modulation Is Not Difficult

By Paul W. Selonke

A Simple Technical Discussion of a Fascinating Theoretical Problem

IS MODULATION as difficult as it is too often supposed to be? Does it loom gigantic as a complication of vague, cryptic rules of operation? The answer is, emphatically, in the negative. Transposition from one tonality to another, though simple in itself, is a sadly neglected part of the average musician's equipment. Basically, the problem of shifting to a remote key should give one no more trouble than a tonic to dominant modulation.

Because of the unlimited scope of modulation, let us consider one form, a simple and interesting experiment which shows the relationship of keys. And as a starting point we might use this elementary progression,

Ex. 1

It is an accepted truth that, to establish a tonality, one must introduce one of its subdominant formations; that is, there must be the feeling of a complete cadence. Therefore, if we consider the final tonic of the above progression as the subdominant of G major, and we extend the progression with a G major cadence, does it not result in a modulation to that tonality?

Ex. 2

Of course, I am first to admit that all these chords can be identified in C major; but with added chords in G the new tonality could be definitely established.

Developing this idea further, why not use the dominant chord of C as the subdominant entrance into D major?

Ex. 3

With no more apparent major chords in the original tonality, it would seem that our experiment would end here. But not so. Consider the much used Neapolitan Sixth, which is a major triad built upon the lowered supertonic. This will lead us into A-flat major.

Ex. 4

There is a harmonic license that allows

major and minor keys, those whose tonics are formed from the same keynote, to interchange tones. Therefore, in C major, we may introduce B-flat, E-flat and A-flat (all tones of C minor). Thus, an E-flat major chord may be formed by lowering the root and fifth of the mediant; an A-flat major chord, by lowering the root and fifth of the submediant; a B-flat major chord, by lowering the root of the leading-tone triad. So modulations to B-flat major, to E-flat major, and to F major become possible.

Ex. 5a

Ex. 5b

Ex. 5c

We reiterate that these are not considered perfect modulations as they stand. They are entrances and need further cadences in the new tonalities, depending,

of course, upon whether the modulations are transient or moving definitely to a new key.

For additional major triads in the original tonality we cannot forget the secondary dominant formations, which theorists agree belong to the original tonality. They are the dominant of the dominant (D major), dominant of the submediant (E major), dominant of the supertonic (A major), and the dominant of the mediant (B major). Using these chords, we are able to shift from C into A major, B major, E major, or F-sharp major, respectively.

Here is a modulation into F-sharp major,

Ex. 6

Can this system be applied to minor? Yes; and with just as much ease. In this case the subdominant is a minor triad. Let us try a modulation from C minor into G minor, using the original tonic as the new subdominant.

Ex. 7

What other minor triads are there in the C minor series? Considering that it is built on the melodic minor scale (which affords us either the flat or natural on the sixth and seventh degree), we find that it

offers a supertonic (with raised fifth) and the minor form of the dominant. The first, when used as the interlocking subdominant, will lead to A minor; the second, to D minor.

And, as mentioned earlier, major and minor tonalities on the same keynote may borrow tones from each other. In C minor we may borrow an E-natural from C major. This would add, as minor triads, the mediant with raised root and fifth and the submediant with raised root and fifth; and they afford modulatory opportunities to B minor and E minor.

It is obvious that, by this method, we might also modulate from minor to major keys. If we borrow the E-natural from C major, we get a tonic with a raised third. Upon use as a subdominant entrance into a new tonality, it will readily evolve into G major.

Ex. 8

The Neapolitan Sixth in C minor presents a modulation into A-flat major; dominant of the dominant, to A major; mediant, to B-flat major; subdominant (raised third), to C major; dominant (major form), to D major; submediant, to E-flat major; the leading tone triad with B-flat as the root—or subtonic, as it is called—with lead to F major.

Modulation from major to minor keys presents no new difficulties. Used as a subdominant entrance: tonic (minor form, with lowered third borrowed from its parallel minor) leads into G minor; supertonic, into A minor; mediant, into B minor; subdominant (with lowered third), into C minor; dominant (with lowered third), into F-sharp minor.

A natural query at this point would be, "Is it always necessary to use the subdominant as the interlocking chord?" Absolutely not. Think of all the other triads of subdominant character. The supertones, the submediants, the augmented formations, the dominants of the dominant, the Neapolitan formations—considering all these with their countless variations, then one can readily see how limitless is this form of modulation. And of all subdominant interlocking devices, there are none more beautiful than the seventh and ninth chords in their regular and altered forms.

Do You Want More Theory?

You, friend reader, are the guiding hand in the make up of THE ETUDE. You tell us what you want, and we try to give it to you in ample measure. We know that only a certain section of the body of our readers is sufficiently advanced in music to appreciate Theory of Music. It would be interesting for us to have some estimate of how large this section is. Several of our readers have written us in praise of the articles of that very renowned, precise and lucid theorist, Dr. Percy Goetschius, written for THE ETUDE some two years ago. (They are now published in book form, as "The Structure of Music.") If you want more articles on Theory, please write to us.

Paderewski can enjoy a joke, even at his own expense; and so he tells with unctious of the Boston bootblack who approached him with an appealing "Have a shine?" He goes on to say, "I replied, 'No, but if you will wash your face, I will give you a quarter.' Quickly the young 'shine' was off to a nearby horse trough and back with a radiant face. He accepted the quarter thankfully; but, glancing up at me, he handed it back with, 'Here, mister, take it and get a hair cut!'"

Why Every Child Should Have A Musical Training

By Helen Oliphant Bates

(One of the letters which just missed winning a prize in our recent contest under the above heading)

MUSIC embodies in itself all the attributes of a scientific study, a pastime and an art. It trains simultaneously the body, mind, and soul. In its power to promote clear, rapid thinking, dependable memory, and sound reasoning, music is equivalent to algebra, geometry, physics, or Latin; and for the average person it is far more practical and enjoyable.

In addition to affording mental growth, music is also a most pleasant form of physical culture. The breath control and chest expansion which result from daily exercise in singing, or from the playing of a wind instrument, wards off many a doctor's bill; and the muscular coördination that comes from practice on the piano or string instruments is, to say the least, more conducive to physical poise and grace than much of the work in the gymnasium classes.

While training the mind and the body, music develops the instincts and emotions and draws out all latent powers. It satisfies a pressing need for the finer type of self-expression. It teaches an appreciation of truth and beauty that enables the child to lead more than a dry, matter-of-fact existence.

The mental, physical and spiritual dis-

cipline which music provides, and the understanding it gives of art and esthetics, are sufficient to justify for it a place in education. But music is more than a study to be left behind when the pupil walks out of the door of the school-room. Music prepares for the fullest life of service and pleasure after the years at school. It makes the home a place where family and friends love to gather for evenings of wholesome recreation, and it is, for this reason, of vital significance in molding strong Christian character.

Consider the spirit of the home where the family is united by a common interest in music which binds them together and helps them to coöperate for mutual advancement, as compared with the home where, night after night, each member of the family skips off to a different part of town, leaving the house dark and deserted, because there is no means of home entertainment and no bond of sympathy between members of the family.

Music, therefore, may become a powerful factor in the creating of true homes, and in raising boys and girls into poise, balance and spiritual grace sufficient to counteract the dangers of the present materialistic, mechanical era.

RECORDS AND RADIO

By Peter Hugh Reed

IT HAS BEEN a source of great pleasure to find that such programs as those of the NBC Music Guild, because of wide public acclaim, have been fitted this winter into an evening schedule. The NBC Music Guild has done much to prove that chamber music is in reality the most ideal music for the home. People who had the idea that chamber music was something only for the musical highbrows have become aware, through these programs, that this kind of music has a wider appeal than they believed. Radio can and does remove a great many prejudices.

The music lover who is truly interested in chamber music undoubtedly has the greatest cause to be thankful for the radio and phonograph. For in the home, he can concentrate and absorb such music to the greatest degree of satisfaction. The human element and the lack of intimacy so essential to the true enjoyment of such music in the concert hall does not permit the listener always to apprehend or fathom a work fully. Chamber music needs repetition to permit the utmost enjoyment, and since the phonograph permits this the wise music lover supplements his radio with records. For radio programs only whet the appetite, while recorded music programs—largely because one selects them himself—gratifies it.

The string quartet was Haydn's most natural mode of expressing himself. Hence, when we find a new recording of a Haydn Quartet we are certain that we are in for a thoroughly enjoyable half hour. The latest to come to our attention, Haydn's "Quartet in F Minor, Opus 20, No. 5" (Columbia set 228) is one of his best works. This music is filled with a depth of feeling not ordinarily associated with the genial Haydn. Some historians point to its *Minuet* as Mozart's inspiration for the same movement in his great "G Minor Quintet." The *Finale* of this quartet is particularly impressive with its fugue in two subjects. We can easily believe that it must have interested Beethoven greatly. The work in the recording is beautifully played by the Roth String Quartet.

Edwin Fischer plays Beethoven's "Appassionata Sonata" (Victor set M279) with dramatic fire and fervor, but his pedaling in the first movement, particularly in the syncopated sections, destroys the requisite clarity of line. His is a controversial reading, one that yields little to sentiment, although his second movement retrieves it from the category of an exercise. It is his last movement which we like best. For here his passage work and timing are particularly fine. The recording of the piano on a higher fidelity machine reproduces realistically.

The latest set of the American Society of Ancient Instruments (Victor set M271) is not historically authentic, for all the works it contains are re-arrangements. Only the overly-fastidious however will fail to take pleasure in the music as it is presented. The set contains a genial "Suite" by Carl Philipp Emanuel Bach, the lovely *Second Sinfonia* from his father's "Church Cantata, No. 35" and excerpts from Handel's "Royal Fireworks Music."

Speaking of Handel's "Royal Fireworks Music" brings us to the arrangement that Harty made for modern orchestra (Columbia set 229). Here the music is given the full-blooded performance it deserves, and its true royal pomp and circumstance are presented with appropriate *élan* and dignity. This music was written by Royal Command to celebrate the conclusion of the war of the Austrian Succession in 1748. Although really made-to-order music, it nonetheless has inspiration.

Arthur Schnabel's son, Karl Ulrich,

gives a fine account of himself in a work which is long overdue on records, Bach's *Capriccio on the Departure of a Beloved Brother*. Because this work is program music, some people refer to it as an indiscretion of the composer's youth, although it does not deserve this patronization, for it undeniably points the way to the greater Bach. The *Capriccio* is a work which conclusively proves that the composer had a sense of humor. Coupled with it (reverse face of second disc) is a valuable historical excerpt, part of a "Sonata" by the eighteenth century Italian composer Paradies. (Victor discs 4293-4)

Percy Scholes' "History of Music by Ear and Eye," originally compiled for English Columbia, of which we have written at length in the past, has been issued at last by domestic Columbia. The first album gives musical examples "To the Opening of the Seventeenth Century"; the second gives examples up to the death of Handel and Bach; the third gives examples of sonatas, symphonies and songs, bringing us up to 1830; and the fourth gives examples of "Music as Romance" covering the nineteenth century. There may be shortcomings in these sets, but on the whole their purpose has been conceived and carried out in a most creditable manner. Mr. Scholes has wisely chosen to cover a limited ground thoroughly rather than a wide territory incompletely, thus making his sets enjoyable as well as valuable alike to the music lover and the student. We recommend all record buyers to add at least one or more of these sets to their library, as the rewards they offer are multiple. The booklets by Mr. Scholes alone are worth acquiring.

Weingartner's reading of Beethoven's "Ninth Symphony" (Columbia set 227) is the outgrowth of over a half century's familiarity with the music. This is a grand performance, splendidly recorded. The first and last movements of this titanic work probably have never been better performed on records, nor have we ever heard a more clearly defined *Scherzo*. The recording was made in Vienna with one of the finest orchestras in Europe—the Vienna Philharmonic; and the singers and chorus were chosen from the famous Vienna State Opera.

Eugene Ormandy gives a most eloquent reading of Bruckner's "Seventh Symphony" in Victor album M276. Here we have a work also planned on titanic lines but less inspired than Beethoven's great score. Bruckner is formidable fare. His architecture is his most impressive feature, although it is somewhat hybrid.

There is a depth of feeling and a true melancholic beauty in the long slow movement of this symphony, which is dedicated to the memory of Wagner, and a blazing splendor to the spires of his impressive first movement. It is a long work, however, one which takes over an hour to reproduce, and after the slow movement one is very apt to find his patience tried. We recommend this symphony to the attention of all music lovers who do not know Bruckner's music, and to those who desire an outstanding expression of his genius.

Recommended recordings: Kreisler's consummate performance of Mendelssohn's "Violin Concerto" (Victor set M277); the Budapest String Quartet's rich performance of Brahms' "String Quartet in A Minor, Opus 51, No. 2" (Victor set M278); Constant Lambert's famous symphonic-jazz work, "Rio Grande," which many people think should have emanated from America (Columbia set 230); and the British Broadcasting Symphony Orchestra's recording of the Pantomime Music from "Haensel and Gretel" (Victor disc 11832).

Be Kind to the Tuner

By C. F. Thompson, Jr.

THERE should be a Society For the Prevention of Cruelty to Piano Tuners. Of course folks mean well, but gosh! the things they do! The writer is just a poor hardworking tuner who does his best on instruments which are not always attended to as often as they should be. Here are a few don'ts to remember:

Don't ask your tuner to bring an old piano up to standard pitch so you can play with the boy friend's saxophone, without first considering that perhaps the piano never was tuned to our present standard (A 440), and also remembering that strings, like bones, grow brittle with the years.

Don't neglect your piano for ten years, then when it is tuned complain that it "sounds funny." Folks do that very thing,

forgetting that the ear becomes accustomed to terrible things through habitual association.

Don't, oh, please don't, sing the pitch of the string on which your tuner is working, and tell him you have "perfect pitch." The tuner does not care if you have, and it makes his job harder to struggle against unnecessary noises.

Don't let little Willie overhaul the tool kit, or bang out a little tune on the other end of the keyboard, or perhaps toot his toy horn while the job is being done. And if he does these things, do not tell him that you know he is a mechanical genius, or an embryo musician—lead him gently away, and earn the gratitude of the tuner.

Funny things, aren't they? But folks do them. Think it over.

Music They Understand

By Horace G. Bartlett

MANY pedagogical careers in music have crashed upon the cruel rock of failure to give pupils and patrons "music they can understand." Just what is it that so upsets the judgment of the "cub" teachers that they often stubbornly refuse to teach pieces other than those which the highbrows have stamped as "elect"? If a piece happens to be by Strawinsky, Hindemith, or any of the moderns, it is "marvelous," while pieces by some of the high class composers of salon music are scorned. This form of musical snobbery immediately advertises the callow musical cad. He is like the little boy in his first long pants, parading himself with

magnificent disdain before his juniors. Musical understanding and appreciation grow gradually. Millions are incapable of appreciating much so-called "modern music" and indeed may never do so. They certainly have their musical rights and it is as much the obligation of the sensible teacher to cater to them as to the lofty intelligentsia.

When you think of music, do not be like the character in Molière's "Le Médecin Malgré Lui" who said, "Oui, ça est si beau que je n'y entendis goutte." ("Yes, that is so fine that I don't understand a particle of it.") After all, the greatest art always has been simple art.

The human voice cannot be as astounding in technical feats as some instruments, but it may be the most emotionally effective musical instrument, if properly used.—Pacific Coast Musician.

Mexico's Significance in Present Day Music

By Verna Arvey

MUSICALLY speaking, Mexico City has passed through a great many epochs. One by one, the French, German and Italian styles of music have had their effects on Mexico. Suddenly there appeared a young man by the name of Carlos Chavez (now head of the Department of Fine Arts in the governmental organization) who made drastic reforms. As a result of these reforms, and of Chavez's preference for the music that is wholly Mexican, Mexico is coming into its own as a country whose music will make an outstanding contribution to the world's finest musical literature.

Outside of Mexico City, musical life has gone on in the same way for many years. The schools are unusually progressive along those lines, and almost all of them devote a good deal of time to intelligent musical study. Even the poorest Mexican peon has the "afición," or love for music. He cannot help it, for ever since his birth, his life and his habits have been bound up with music. A child is born to the accompaniment of lullabies; he continues his life to appropriate melodies; and he is buried to the usual funeral chants. For instance, in the mountain towns of Michoacan, some of the loveliest of all Mexican music is composed and sung as an accompaniment to a nuptial dance. Every big ranch in Mexico has its own Mariachi, or native orchestra. And now almost all of the schools have open air theaters of their own, where the students begin their public artistic pursuits.

Native Orchestras

IT IS IMPOSSIBLE to understand the heritage of Mexico's many fine creative musicians, without first understanding the Mariachi, the rhythmic devices of which underlie almost all of Mexico's sophisticated music.

These native orchestras, usually numbering about seven or eight men, play mostly "criollo" music, which is a corruption of Spanish song and dance, with no Indian sources whatever. They are composed of violins, guitars, cornets and guitarón, and sometimes they also use the falsetto human voice as if it were an additional instrument. Their music is, as one writer put it, "so disorganized harmonious." One is amazed at the many counter-rhythms these men play without worrying in the least over the outcome; for violins may be heard playing 2/4 against 3/4; then voices singing 6/8 against the 3/4 accompaniment. So perfect are all these wild Mariachi orchestras that one writer wondered where they hid themselves during their "student" period, and whether they ever really did practice before playing for people. Indeed, the music is constantly improvised, therefore constantly changing.

Piano transcriptions of this sort of music are inadequate. At best they are only a melody and an accompaniment or a melody and a counter-rhythm. Mexican music is harmonically very poor, but melodically and rhythmically rich. Harmonically, it is based on tonic, dominant and subdominant chords. Transcribed, therefore, it becomes monotonous, and loses its native quality.

The world has scarcely heard of Mexico's creative musicians. Almost a score of them are doing really worth while work. But in studying their compositions it will be found that almost all of them have been influenced, whether consciously or not, by the native music. Even a composer like Rolón, known in Europe, and with a sturdy foundation of harmony and counterpoint and all the old masters behind him, chooses typical Mexican subjects for his major works. In many cases these



LOVE SONGS OF THE SPANISH VAQUERO OF OLD MEXICO AND OUR SOUTHWEST

With his guitar he serenades the lady of his dreams, as he stands beneath her window. These songs will be included in the musical activities of the Texas Centennial Exposition at Dallas, next year, where Folk Music will be a real feature. The picture is reproduced by permission of Russ Gudgeon of Dallas.

men have emulated the modern Italian composers and have gone back to ancient forms for their inspiration. On the walls of the conservatory in Mexico City are posted, like axioms, the scales of the Mexican ancients. Here they are:

the Tarascan



and the Aztec

Ex.2



which is really the old pentatonic scale found in the Orient and in Scotland. And these are the intervals of the teponaxtles (native ancient drums).

Ex.3



It is strange that Mexico's best modern music is composed for orchestra. There is very little for piano, and the songs are almost all transcriptions of folk tunes, not creations. Moreover, very little of this new music is published. Of Mexico's best composers, only their earliest efforts have seen the light of day; and of Mexico's secondary composers, much music has been printed, thus giving the investigating public a very poor idea of the nation's musical resources. One of the finest composers confided that he had had only one composition published. He had never made any money on it, and in the end he was put to an enormous expense. He never tried it again. He felt it was not worth the trouble.

Chavez, however, is proving to be the instrument through which Mexico's music

will become known, just as Diego Rivera, in a more flamboyant way, was the means of publicizing Mexican art. Chavez made it known that Mexicans who put French and Italian labels on their music were not in official favor. He whipped the national orchestra into shape. He was rigid, and the musicians chafed a bit under the restraint. No longer were they allowed to read newspapers during rehearsals. It has become an orchestra of which any large city might be proud. When there was a choice to be made, Chavez always chose that which was Mexican. He brought to Mexico, too, the best of modern European works and the best of the classics. He deplored the dressing up of Mexican melodies in European clothes and their subsequent exhibition as Mexican curios.

Another Voice

AS A COMPOSER, Chavez is very dry. He is clear, brusque and matter-of-fact. One writer says he has taught himself to be a supple and electric conductor. Angel Salas classes him as a rebel, a leader and a teacher who awakens quietude. He was born in 1900. In 1912 he began to study the piano with Manuel Ponce, and in 1918 he began to compose. No one taught him; he simply composed. Conservative musicians would consider him unprepared. Some of his first major works were for orchestra: "The New Fire" and "The Four Suns." Frankly speaking, few people understand Chavez's works. They appeal to few people. However he is an individualist who happens to be a Mexican. His musical thought processes are a bit difficult to follow at first, but they are easier when one is at last accustomed to them. His thoughts are simply different. Even in the simplest arrangements, such as his "Cantos Mexicanos" for piano, his harmonies are intriguing.



DANCING THE JARABE

A small Mariachi orchestra, with Concha Michel and partner dancing the Jarabe in the foreground. Don Pancho is at the extreme right, with his guitar.



CANDELARIO HUIZAR



JULIAN CARRILLO



CARLOS CHAVEZ



ANGEL SALAS



MANUEL PONCE

Despite the ever present argument over Chavez as a composer, the fact remains that he has done more than any other one man for Mexican music. Almost everyone agrees that he is a marvelous politician and a good organizer. If he wanted to use his political ability to do harm, he could do a great deal of it; for he is an able man. But because he is sincere and well disposed, he never will. He has few friends in whom he confides and is reticent about his plans with regard to governmental affairs. He has, however, met with much opposition from time to time, because he is not a man who is instantly liked by all people. His personality, like his music, must grow on one.

A Forward Program

Typical of the man and his ideals is the educational program he mapped out at the beginning of the year 1934. This comprised many programs, designed to expand artistic education and to be presented to paying audiences at the government's Hidalgo Theater, and to non-paying audiences of the working class at the Venustiano Carranza Open Air Theater. Plays by famous and local dramatists were scheduled; concerts by the National Conservatory Orchestra under Revueltas' direction; by the Conservatory Choir, under Sandi; by Chavez's own National Symphony Orchestra; and by the Mexican Symphony Orchestra which combines the use of Mexican and European instruments. Chavez does not believe merely in "giving the public what it wants." He believes that a wise guiding hand should formulate the public's likes and dislikes.

1934 witnessed the débuts of these younger Mexican composers: Blas Galindo, Daniel Ayala, Salvador Contreras, Pablo Contreras and Higinio Ruvalcaba. From a musical standpoint Mexico's finest composers are Silvestre Revueltas, Jose Pomar, Candelario Huizar. Prominent too are Jose Rolón, Manuel Ponce, Luis Sandi and Angel Salas. Personally they are all as intelligent and remarkable as their musical prophesies, and they are also mutually generous in their thoughts.

Revueltas' musical themes are not authentically folkloristic, but all have a popular quality. Mexicans consider him their foremost and best composer. We heard

his *El Renacuajo Paseador* (based on a Mexican children's tale) for orchestra, on a phonograph disc that gave sixty-six revolutions to the minute instead of thirty-three. Even with that discrepancy, it was easy to see that his rhythms were piquant, original and spontaneous. When his many changing rhythms were commented upon, he said that he does not write in that way merely to be different; he does it because those are the rhythms he hears from the people in the streets. And he is eminently right. One has only to travel through the Mexican countryside to realize that he alone has caught its spirit. Like Chavez, he was born in 1900; but he is a violinist, not a pianist. He composes solely for orchestra. He is one of the few Mexican composers who write abstractly, having many chamber works to his credit. At the time of the writer's visit, he was finishing his *Caminos* for symphony orchestra. *Ventanas* and *Janitzio* are also his. He is as able with his pen as he is with his pencil. He always composes music in pencil; he says it is quicker that way. On the programs of the Mexican Symphony Orchestra can be seen Revueltas' ironic, apt program notes. Says he, for instance: "The music of Satie is agreeable, intelligent and without common sense"; and "Serious people condemned *Till Eulenspiegel* to death, but they did not condemn Strauss." About his own *Ventanas* he says, "*Ventanas* is sharply romantic music. Who does not remember a window by the light of the moon, or without it?"

Jose Pomar is an example of a strange musical development. Because he is gifted with an analytical, human, intelligent, broad mind, he is able to recognize and distinguish the different periods of his development alone. Born in 1880, it was 1912 before he entered into what he termed his pro-European period. An example of his work at that time is best shown by this excerpt from his "Sonata in F-sharp," written in 1913:

Ex. 4

Allegro

Even though the works of this period were written in the so-called accepted forms, Pomar displayed leanings toward individuality and modernity. He wrote the whole toned scale and chords of the 9th, years before he even knew how they were designated harmonically. During this period he harmonized many Mexican melodies, thus, he says, disfiguring them completely. A transitional, unstable period followed this first one, and he has now, in his third period, left the old forms completely. His new music has a social and political significance. It is a representation of class struggle. His music now has a meaning far beyond that of "art for art's sake." In 1932 he decided to write a *Prelude and Fugue* for percussion instruments only (including in that category the piano, harp and xylophone). Before it was written other Mexican composers laughed at his project and labelled it impossible of accomplishment. After the performance they all agreed that he had succeeded in making his *Fugue* melodic, in writing it in perfect form, and in bringing it to a thrilling climax, from a merely rhythmic beginning. For the performance, Revueltas supplied it with this subtle program note: "It is indubitable that Pomar studied counterpoint. He is impregnated with classicism and has always respected the great masters, so that now he writes this work for percussion. The lovers of melody, of counterpoint, and of fugue, will be eternally grateful." Here is an excerpt from this very modern fugue, the beginning of one of the piano passages, showing Pomar's striking change from his earlier styles.

Ex. 5

This is, of course, accompanied by various rhythmic devices. More understandable form is Pomar's *Huapango* for symphony orchestra, based on folk themes and "sones." In this, the violins are ordered to bow short, in the middle of the bow, as do the Mariachi members. They are told to forget beauty of tone and strive for the characteristic thing.

A modest, unassuming man is Candelario Huizar, born in 1888 in Zacatecas and now in charge of the library at the Conservatory of Music in Mexico City. He makes no comment on the fact that he never studied in Europe, but says simply that he is the pupil, in Mexico, of Gustavo A. Campo. That he has far transcended his teacher is evident from his latest orchestral works: "Pueblerinas," composed of three movements, in which he pits many rhythms and rhythmic variations against each other; and "Sinfonia" in which he uses abstract themes. It is significant that in this, though his title, themes and development are all abstract, the Mexican rhythmic heritage persists. "Pueblerinas" is in free form, and the instruments used are the typical ones of the people. This excerpt is from a quartet of horns in "Pueblerinas":

Ex. 6

sordino

Huizar's earliest works, however, were written for solo voice with accompaniment.

Perhaps the best known of Mexican composers outside of Mexico are two who have added to their Mexican heritage the advantage of European training: Manuel Ponce and Jose Rolón. Surely the world will be surprised to find that Ponce has

(Continued on Page 128)



ANTONIO GOMEZANDA



JOSE PONCE



SILVESTRE REVUETAS



JOSE ROLON



LUIS SANDI

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Trombone Secrets

By Joseph Russell

"TRUE GENIUS," said the apt phraseologist, "is one-tenth inspiration and nine-tenths perspiration." However this is much more than a cleverly phrased group of words. It is a terse statement of an eternal truth. To prove which, one needs but take a glance at some who have mastered their respective instruments.

Watch an accomplished trombonist while listening to his playing. Note the facial movements; how breath is taken; the marvelous ease with which tones are produced; and, especially, how delightfully simple the rendition appears to be. Actually he derives as much pleasure as the listeners, and sometimes more.

The secret of his masterful success lies in just these few words: "Early practice correctly and conscientiously directed."

Today, with its rushing and hurrying, rare indeed is the trombonist who devotes four hours a day to the study of his instrument. Though the majority might wish to give more, yet forty-five minutes seems to be the average practice time. Into this period then must be packed such exercises as will lead to making a capable, better than the average trombonist. How can it be done?

Practicing Correctly

MORE AND MORE, amateurs and professionals, teachers and experts are acknowledging that to play the trombone properly requires just as much thought and practice as the mastery of any science.

Let us analyze the mastery of this passage:

Ex. 1

forte (lightly, but distinctly)

Most budding players jump right in and play it over and over again, giving too little thought to the musical message of the theme. They seem to think that mere repetition is all that is necessary. Thus early grows a fallacious habit which makes the trombone twice as hard to master. Practice this passage one measure at a time, very slowly; give the utmost attention to attack and to steadiness of tone. Try to develop a beautiful, singing quality so that each tone starts with a velvety touch and then sings sweetly on and on to its very end. Finally play the passage in its entirety; and, with these carefully studied fragments welded together, there will be a melody that will move and thrill the hearer by the very lusciousness of its cadences.

Take this exercise, applying thought to it:

Ex. 2

Moderato

(allegro)

- The first queries of the careful student will be:
- What are the key and time signatures?
 - Where are the "tough spots?" Hum or softly whistle them until absolutely clear in the mind.
 - What legitimate or auxiliary positions will be used to simplify the more difficult passages?
 - What expression or feeling shall it have?

In this manner the trombonist knows clearly just what to expect, and there will be no hesitation. However, in attempting to execute the exercise each passage which gives the least difficulty must have careful, thoughtful study. Perhaps an auxiliary position may make smooth sailing. Then play it slowly the first time, gradually in-

creasing the speed, as it is repeated, until the desired tempo has been attained. Waste no time on the easier measures. Master the difficult ones, and the easier ones will soon fall into line. The surprising part of this thinking before playing is that in a very short while the correct habit is formed, so that accurate thought becomes automatic.

Conscientious Practice

THINK BACK to the time of the very first lesson. What was your feeling? Undoubtedly one of pent-up ambition and great enthusiasm.

Ambition and Enthusiasm! What words ever to be repeated! Ambition, in the plainest words, is a consuming desire to become an accomplished trombonist. Enthusiasm can best be described as a feeling of inspiration; or, a happy, "bubbling-over" feeling.

Conscientious practice means putting forth the very best effort; and this requires both ambition and enthusiasm. No getting away from it! There are drudgery and hard work on the road to becoming a capable player; but this drudgery and hard work are made enjoyable through infusing into each study period both ambition and enthusiasm.

Start each practice period with some such resolution as: "Now for forty-five minutes of my best effort." What a delightful surprise awaits you! Progress will be more rapid; and there will be nearly as much pleasure in listening to one's own playing as in hearing a master of the instrument. In reality you are following in his footsteps.



The recent Jubilee Festival Brass Band Contest, at Belle Vue, Manchester, England, brought together this band of two thousand instrumentalists with J. H. Iles conducting the Patriot March "England" and the National Anthem. The photograph is presented through the courtesy of Associated Newspapers, Ltd., of London.

Keeping Trombonistically Fit

ANOTHER HELP to become a thoroughly capable player lies in the utilization of spare moments. Suppose, in the morning or before dinner, there are fifteen idle minutes. Snap them up! Utilize them! Make every one of them helpful, pleasurable minutes in keeping "trombonistically fit."

Here is the formula.

Ex. 3

Sustain each tone for four very slow counts, making an absolutely even crescendo on the first two counts, and an equally smooth diminuendo on the last two.

Lip Slurs

Ex. 4

Play this softly, with little mouthpiece pressure. Bring the diaphragm into play.

Chromatic Scales

Ex. 5

Practice this with a round, full tone, first *legato*, and then *staccato*. Strive to have all the tones alike, both in time value and in clearness. In addition to keeping the tone solid, exercises of this nature bring out the true trombone quality. Also they are of tremendous value in practicing lip slurs. More than any other practice, they train and strengthen dormant muscles, in a short time putting an end to the complaint of tired lips.

What would be the result if a pianist were to practice only those notes assigned to the left hand? Still worse would it be for

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MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

DROWSY LILIES

By EVANGELINE LEHMAN

The Etude ushers in February's music with a quiet tone picture by Evangeline Lehman. The *Drowsy Lilies* of Miss Lehman's musical meditation are those in the garden of the great impressionist painter Claude Monet who, during his lifetime, loved to set his easel in a little boat and paint while drifting among the flowers.

The tempo of the music is that of a berceuse. Following a two measure Introduction the melody begins in the alto voice, right hand, and continues in this register until measure 11 is reached where the soprano assumes it for the next eight measures. Here once more the melody is resumed by the lower voice of the right hand.

It is an important point to establish proper tonal balance between the melody and the accompanying figures in eighth notes in the right hand. Play the melody with deep pressure touch and the eighth notes with a more shallow touch. Roll rather than finger these.

The pedal is used twice to the measure throughout the composition. After the pause at measure 26 the melody is heard against an accompaniment in triplets. The tempo, however, from this point is somewhat slower, the mood one of reverie as before. This number, aside from being an interesting piece for the student recital, offers a good study in themadizing on either side of the right hand while the hand is engaged in playing accompaniment figures.

JUNIOR HIGH PARADE

By LUDWIG RENK

February, with its patriotic holidays, is a fine month in which to learn a stirring march for the school assembly or other occasions. Mr. Renk's composition should be played with vigor and dash. Crisp and crackling rhythm should prevail throughout. Use the pedal only where indicated. Accents, always important, are especially so in a march. The supplementary accent placed on the second beat of the measure—measures five and six—should not be overlooked.

The Trio section in the subdominant key (A-flat major) is somewhat quieter in character. A typical trombone passage will be noted in measures 28 and 36. As this section progresses it builds constantly in tonal intensity until a big *fortissimo* is reached in measure 65. After a return of the first theme the march ends at *Fine*, measure 16.

A MIDSUMMER WOOING

By WALTER ROLFE

Another lyric composition from the prolific pen of Walter Rolfe.

Play this number in the style of an improvisation. It permits much freedom and rubato in interpretation. A smooth *legato* is necessary in the first theme as well as a fine singing tone. The melody runs the gamut from *piano* to *forte* in short order.

The tempo—not too fast. The text, as a matter of fact reads "Slowly as in a dream." The next section after the double bar reaches emotional heights and is played somewhat faster—*più mosso, con passione*. In its repetition, beginning measure 23, both mood and tempo change. It is played

as a musical soliloquy according to the text.

The first theme recurs, its three-four rhythm making marked rhythmical contrast with the four-four of the second section, and sings its way to the finale at measure 16.

AT THE DAWN OF DAY

By S. COLERIDGE-TAYLOR

A timely publication is this of Coleridge-Taylor's which presents an interesting folk tune from Ethiopia. Appreciating the dramatic possibilities of this tune the composer has adorned it with crashing big harmonies, and the piece opens with majestic sweep. Needless to say, the pedal must be used with care in playing the opening section.

The middle section runs along with hands in unison for the most part and is rather quieter in tone and mood. Carefully observe the *legato* and accent signs when playing this section.

As the first theme returns—measure 37—it is heard an octave higher.

The volume of tone should be kept full to the very end, where the low accented C's of the bass offer a dramatic ending.

IN HOOPSKIRT AND CRINOLINE

By CEDRIC W. LEMONT

This number, in the style of a minuet should be played with all the grace characteristic of that particular form of the dance. Redolent of the Colonial and Civil War period this music too is particularly adapted to the spirit of February which is the birthmonth of Washington and Lincoln. It should have light and dainty treatment throughout—the rhythm well marked and steady.

The opening chords should be played with forearm *staccato*. The following little passage should be divided between the hands and rolled off with a sharp release on the top note. This *motif* is repeated several times in the first theme and, except where a *crescendo* is in force, should be given the same treatment in each repetition.

The second section, with a sustained

chord in the left hand against little ornaments in sixteenths in the right hand, is played *forte* and *piano* in alternation as indicated in the music.

Begin measure 25 softly and build a *crescendo* and *diminuendo* while playing the repeated figure in the right hand. This passage leads back to the reentrance of the first theme which in turn goes into a short Coda. Note the accents on the third beat of measures 3 and 4 from the end.

TWILIGHT

By NATHANIEL IRVING HYATT

Mr. Hyatt's contribution to the music of the month bears the subtitle Meditation. It follows therefore that the music should be played in thoughtful mood. The tempo is Moderate and the text calls for *espresso*—much expression.

The melody lies in the upper voice of the right hand and the thickness of the melodic line changes constantly as it weaves its way along.

Phrasing, pedal markings and dynamic signs are clearly indicated and if followed closely will aid materially in achieving the interpretation intended by the composer.

ON WINGS OF SONG

By MENDELSSOHN-LISZT

This beautiful song of Mendelssohn's transcribed for piano solo by the great Liszt is a recognized gem of the piano literature. It should be in the repertoire of all pianists. Into its measures Mendelssohn has woven one of the few beautiful melodies which will stand endless repetition without becoming stale and hackneyed. It affords excellent practice in developing control and evenness in themadizing, as the melody is divided between the hands—written on the middle staff—and is taken for the most part by the thumb side of either hand.

Read with care the lesson on this composition in the current issue of The Etude by Mark Hambourg, eminent Russian pianist. Mr. Hambourg goes into minute detail in analyzing this work and practically every phrase bears notations and directions of a helpful sort. With this Mendelssohn

A Musical Honor Card

By Mrs. Anna M. Logan Wallin

TEACHERS who employ the honor reward system will find the accompanying design useful.

The gold stars and red stars may be secured from almost any publisher or dealer in teachers' supplies.

Give the red stars (No. 2) as a reward for excellence at the lesson. Many teachers attach these right on the studies and the pieces of music.

When the pupil has acquired ten red stars, one large gold star (No. 4) is placed on the lyre, as represented. It is surprising what an incentive the getting of more and more gold stars becomes to the pupil.

When the lyre is filled, it presents a very brilliant appearance. The design should be on a card about five and a half inches by six inches in size. Any teacher may readily draw these lyres in spare moments.

The pupils do appreciate them and may even look upon it as a privilege to be allowed to help in their making.

number, as with other great compositions of the masters, The Etude makes possible a Master Lesson from a noted artist on one's own hearthstone.

TRADERS FROM THE DESERT

By ALLENE K. BIXBY

A number with an Oriental flavor is this of Miss Bixby's.

In the first two measures the open fifths in the left hand are played in a droning manner in support of the oriental melody in the right hand.

An *accelerando* is in effect in the third and fourth measures, the tempo dropping back to normal in measure 5.

An increase in the tempo—*più mosso*—is indicated in measure 9 and continues throughout the section. At measure 17 the opening *motif* is again heard, used this time as part of a four-measure Coda which brings a conclusion to the composition.

MISS BO-PEEP

By H. P. HOPKINS

This little grade two piece develops melody playing in the left hand.

The right hand supplies a chord accompaniment, the notes of which must be subdued in order not to encroach upon the melody. The first theme is in G major. The second theme, beginning measure 33 is in C major the subdominant key with the melody in the right hand while the left plays a broken chord accompaniment.

After the second theme the piece reverts to the beginning, D.C.—and ends at *Fine*.

MY PRANCING PONY

By L. G. PHIPPEN

Mr. Phippen's second grade piece develops broken chord playing, divided between the hands in triplet form. Play these triplets smoothly and evenly. With care they should sound as though played with one hand.

In the second section the triplet figures continue divided between the hands but the left hand is required to pass back and forth over the right.

Several pauses are indicated—one to show where the pony takes a long leap, and another to suggest a stop when the young rider cries "Whoa!"

THE SURPRISE

By SUSAN SCHMITT

How many Etude readers recognize in this theme an old friend?

Susan Schmitt has taken a theme from the well known "Surprise Symphony" of Haydn and cleverly adapted it as a second grade piece.

This little number develops ease in playing *staccati* contrasted with *sostenuto* tones. Also there is considerable crossing of the hands, a proceeding calculated to inspire a feeling of importance and delight in the average second grader.

PARADE OF THE BUTTERFLIES

By CECIL ELLIS

Ellis's Butterflies show their individuality even in the matter of staging a parade! Note that the parade is in three-quarter time. The dotted eighths and triplets employed by the composer give an erratic movement to the rhythm which suggests the dipping and recovery of butterflies in flight.

This little composition would be played with a light touch. An airy daintiness should pervade every measure.

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Locating the Notes

1.—I have a pupil, a girl past seven, who has been taking lessons for two years, although not regularly. I started her with John M. Williams' "Tunes for Tiny Tots," using the keyboard chart that comes with this. She is now taking John M. Williams' "First Grade Book," but is unable to recognize the printed notes, although she can locate them on the piano. I tell her what a note is and why it is that particular note, then if the same note appears in the next measure, she does not recognize it. I have tried various methods of teaching her to read the music but have had no success. Can you suggest something?

2.—This pupil has very small, thin hands. I am giving her simple finger exercises to be practiced on a table, to build up her hand position. Is this all right or is there danger of injuring the muscles of her hands?

3.—I also have two boys, ages eight and nine years, whom I have started with Williams' "First Grade Piano Book." Will they require any studies other than this for awhile?—L. H., Illinois.

1.—Have you ever used Sutor's "Note Spelling Book?" It is a very complete and attractive writing book for learning the notes. Another good little volume—not quite so complete as the Sutor book—is Bilbro's "Spelling Lessons in Time and Notation."

Besides using one of the above spelling books, try a few games with her:

(a) Play some very short easy first grade pieces asking her to follow the music (holding a separate copy of the book away from the piano) with her eyes and fingers. Stop playing suddenly, ask her to point out the last note played and tell you what it is. To make it harder (and funnier!) sometimes play fast, making her jump quickly to follow you.

(b) "Flash" cards on her, that is, single tones, intervals or chords which are written or printed on cards. Use both clefs, and make the staff and notes large. Put one of these before her. Give her 5 (or 10) seconds for each card. If she has a passably good accuracy record, give her a small prize (a gold, blue or red star on a chart will do). Then make it more complicated. Show her a very easy piece and tell her that while you count it slowly she must name *aloud* the first note in each measure, and play it on the piano without looking at the keyboard. You will, of course, count strictly but very slowly indeed to help her out; for she must name and play the note whenever you say "One." By the way, this last game is one of the best exercises to develop sight players, for it forces students to look ahead and not to worry about the in-between notes.

(Prepared and printed flash cards may be obtained from music publishers.)

2.—I beg you not to worry about her small hand, and *do not ever* give her any exercises away from the piano. At her age she should have almost no exercises whatsoever, even at the piano. Get her to play freely and happily. Teach her to make her little pieces "swing and sing" from her arms; and the hands will develop strength and flexibility with increasing growth.

3.—Give the boys plenty of supplementary, attractive pieces in connection with their piano work; they will not need studies for awhile. But do not make the mistake of giving strong "husky" boys the silly

pieces which are often inflicted on them. Avoid such titles as *The Dance of the Daisies*, *The Cuckoo's Carnival* and *The Fairies' Frolic*. What tragic torture the piano-playing boys have for years gone through! But, thank goodness, the present generation is in open rebellion and will tolerate no more of these inanities.

Cannot Identify Notes

I have a pupil who is eight. She started to take lessons from me on her sixth birthday and she took twelve or fourteen lessons, then stopped until five weeks ago and now she does not seem to be able to tell her notes apart. She will be playing and come to a note and say, "Now what note is that?" She will ponder over it, then she will name it and always name the wrong note. Could you please suggest some exercises for me to have her do, or something for her to write for me on the blackboard?—M. W., Maine.

NOTE:—The answer to this question is the same as answer No. 1 to L. H., Illinois.

The Middle Pedal and Chromatic Scales

I have been reading your magazine for many years and enjoy it immensely.

1.—Please explain the use of the middle pedal.

2.—How many chromatic scales are there and how are they constructed?

3.—When teaching scales, is it correct to say "seventh tone raised"?—S. C., New York.

1.—The middle pedal on grand pianos of American make is usually the tone-sustaining or *sostenuto* pedal. Play one or more tones together anywhere on the piano; then (still holding the keys down) depress the middle pedal. This will sustain these tones (that is, make them sound) as though you had put down the damper (right hand) pedal; and as long as you keep this middle pedal down you can use the right hand pedal or anything you wish, as in this example from the *Coronation Scene* from "Boris Godounoff" by Moussorgsky.

Ex. 1

But you must be sure at the moment when you put down the middle pedal that you are not using the right hand pedal, and that your fingers are holding down the keys. (You can, of course, release these keys as soon as the sustaining pedal has caught them.) As you readily hear, many beautiful effects can be obtained in this way. Sometimes a pianist wants to sustain certain tones through the changing harmonies of a passage or page; he silently depresses those keys—using the sustaining pedal on them—before he begins the piece. Note this example from the *Berceuse*, by Chopin. Before you begin, play the low D flat silently, "catching" it with the sustaining pedal. Hold it as long as you like.

Ex. 2 Andante

Also in the *Lullaby* by Paul Juon, depress silently the introductory F and C in the bass, using the sustaining pedal. Then proceed to play.

Ex. 3

If your shoe sole is broad enough you can hold down the left hand (soft) pedal and the middle pedal simultaneously with your left foot, making a still more beautiful *pianissimo* effect. Most sustaining pedals on upright pianos do not "work" above the middle C.

2.—The chromatic scale is simply the scale of twelve half-tones, which includes all the notes in an octave. Usually no definite keys are thought of although you can think of the scale as being in the key on which you start (keynote) and finish.

Teachers neglect this scale shamefully. It should be constantly taught, for students love it; it is easy to play and is one of the best exercises for eliminating "thumb bumps." You see, the thumb being used so often in the chromatic scale, the player quickly finds that he cannot play it smoothly with a tight or high thumb.

The best fingering for all ordinary purposes is:

Right hand (ascending, C to C)
2, 3, 1, 3, 1, 2, 3, 1, 2, 3, 4, 1, 2.

Left hand (descending, C to C)
1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 3, 1.

Chromatic scales should be practiced in accents of fours and sixes; when both hands are used together it is best to play them in contrary motion from D, in parallel motion (beginning anywhere) two octaves apart, and in major thirds and sixths.

3.—I am sorry not to know exactly what you mean by raising the seventh tone of a scale. But this I can say, that for all practical teaching purposes, the seventh step of the major and harmonic minor scales comes always one half tone below the keynote. The raised seventh can only occur in speaking of certain Greek scales (or modes) or the "melodic" minor which at times need to have their seventh step raised to make our major or minor scales.

But I advise you not to bother about this, for it is too confusing. It is unnecessary to teach any scales other than major, harmonic minor, and chromatic.

Passing Thumb Under

What would you advise me to do with a piano pupil who had never been taught by his former instructor to use the thumb movement by passing it under the fingers as the second finger strikes the key in his scale work? He is advanced in his work

and it is with great difficulty that he tries to make the change.

C. Nebraska.

Such a case needs only a little ingenuity. Your student (like most others) has a very sluggish, stiff thumb. Therefore, make up a few exercises that will persuade him to move it swiftly and easily. Try this on him:

With the right hand have him play C, D (with the thumb and second finger) so fast that the tones sound almost together. At the same moment his hand and arm fly up from the piano and rest in the air, wrist and fingers hanging loosely from the arm (about a foot higher than the keyboard) the thumb having been flipped swiftly under the fingers (in the palm of the hand) the moment C and D have been played. All this must be done lightly, easily and simultaneously, that is, the playing, the flying up of the arm, the under-flipping thumb, must be thought of as *one* impulse, done as fast as you can wink an eye. Then, after a moment of relaxed holding the arm this way in the air (wrist hanging!) go down lightly to the keyboard and prepare for the next C, D (1, 2). This should be done all over the instrument. Just remember that the thumb must always feel as light as air, and flip under as swiftly as electricity.

Now repeat the exercise, but this time keep the hand and finger *on* D after you play it, that is, your thumb flips under lightly as your arm and wrist go up and out, but your finger and hand do not leave the key. Do this also all over the keyboard. Keep your elbow high and loose!

If I were a betting man I would wager you that this simple procedure will benefit not only your problem boy but will help every student to play smoother, swifter, easier scales.

May I say one word about "thumb bumps"? (That's a good name for them, isn't it?) A tight, bumpy thumb is caused (1) by a hard, heavy, contracted elbow tip. If you can think constantly of your elbow tip floating lightly in the air and moving easily with every note you play (all during the scale) your thumb will quickly loosen up. It works like a charm! (2) by curving the thumb too much and passing it high up under your hand instead of always just grazing the tops of the keys as you flip it under. Try this old exercise:

Right Hand

The third finger is held silently (but loosely) on E while the thumb slips swiftly from C to F and back. This should be as much a movement of your light elbow-tip as of the thumb itself. This thumb slides easily back and forth (not too curved!) right over the tops of the keys.

Sometimes in practicing this, let the thumb movement be lightning swift after you play the tone, but then wait a few seconds when you get *over* the next key before playing it. This will help to check up whether you are keeping your thumb and elbow tip free, and will make you really think about the constant need in piano playing for sure and swift preparation.

On Wings of Song

One of Mendelssohn's Most Inspired Song Melodies Transcribed for the Piano by Liszt

A MASTER LESSON

By the Eminent Virtuoso Pianist-Teacher

Mark Hambourg

FELIX MENDELSSOHN, born in Hamburg, Germany, on February 3, 1809, and died at Leipzig on November 4, 1847, dominated the musical world of Germany, during his short lifetime, perhaps more than any other musician ever has done, before or since; and he exercised the same influence in England, even for more than a generation after his death.

The great popularity which his music enjoyed from its first appearance was due to its pure melodic outline and to its warm sentiment which charmed while never degenerating into vulgarity. At the same time his genius does not lack in virility and dramatic power, whilst his sense of rhythm and style is admirable.

Mendelssohn did not deviate far from his conceptions of the classical mold. There is little that is daringly original in his compositions; but all is polished, dignified and colorful.

A Release from Oblivion

THE INFLUENCE of Bach, Beethoven and Mozart is to be found in all his works. Mendelssohn was the first of the nineteenth century musicians to rescue Bach's music from the neglect into which it had fallen.

Mendelssohn's "Songs without Words" were among the most universally beloved of his creations; and there was a time when no pianist's repertoire was complete without a share of them; nor was there any amateur player who did not linger lovingly over their no uncertain beauties. Mendelssohn invented the name of "Lieder ohne Worte (Songs without Words)" for these graceful trifles, which flowed so easily from his pen; and this charming title will remain associated with his name, amongst the general musical public, with a particular affection.

A Musical Missionary

NOT THE LEAST of Mendelssohn's services to music lies in that he initiated abroad a taste for the German *Lieder* (well composed songs), a class of music which up till his advent had not become popular outside of Germany. His own songs, because of their spontaneity of melody, and of something direct in their appeal, gained instant success wherever they were performed, and they paved the way for an appreciation of the deeper beauties of the songs of Schubert and Brahms.

The work we are here considering, *On Wings of Song*, is perhaps the greatest favorite among all of Mendelssohn's songs, and deservedly so; for no one could have conceived a sweeter and more graceful melody combined with enticing harmonies and elegance of rhythm. It has been arranged for the piano, by Franz Liszt; who possessed the unique gift, when transcribing vocal music for the piano, of throwing new light on the composer's thoughts and even of enhancing their beauty, without destroying the original feeling of the music. The additions which he made may be sometimes questioned; but he was able to put himself so entirely in sympathy with the original creator, whose work he was arranging, that he rarely made errors of taste. In his hands, adaptations seem to acquire an added musical interest and importance.

Our present piece opens with two measures of flowing accompaniment, which prepare the listener for the advent of the

melody which commences on the last eighth note of the up beat of measure 2. Although marked *sempre pianissimo*, there should be a slight *crescendo* in the first measure, and a corresponding *decrecendo* in the second measure, so as to furnish the right consistency of sound for the approaching melody.

The four A-flats, dotted quarter notes, on the first and fourth beats of the bass of these two opening measures, must be played a trifle heavily; since they have to support the whole structure of the broken chord passages which proceed from them.

Upon the entrance of the melody, on E-flat at the end of measure 2, taken with the second finger of the left hand, a hardly perceptible hesitation should be made before proceeding with the first finger of the right hand on the next note, C, on the first beat of measure 3. This C should be played with a gentle emphasis, and the endeavor should be to try to create the feeling of a *portamento* from the E-flat to the C, as a singer or a player of a stringed instrument would perform this interval.

The melody, all through the piece, must be played tenderly, with due regard for the rise and fall of the melodic line, the intention being to imitate as far as possible the singing voice. To further this illusion, breathing should be indicated, as in singing, by a slight shortening of the duration of the sound of any of the notes

where a breath would naturally be taken if the melody were being sung, that is to say, at the end of each phrase. Thus, at the end of the first phrase, after the quarter note G, on the fourth and fifth beats of measure 4, the finger which holds the G should be raised a fraction of time before continuing to the eighth note E-flat on the last beat of this measure. Here, as at the end of measure 2, a little *crescendo* should be made from the E-flat on the last beat of measure 4, to the B-flat on the first beat of measure 5; and a slight hesitation may be made on the same E-flat, before proceeding to the B-flat.

Creating an Atmosphere

THE WHOLE MELODY ought to float on the running accompaniment, which must be supporting it with a firm but unobtrusive tone. In fact, the player must imagine that he is both singer and accompanist combined.

In measure 7 a *crescendo* should proceed from the eighth note C on the fourth beat up to the apex of the phrase, which is the E-flat on the first beat of measure 8, and then die away to the dotted eighth note F on the fifth beat of this measure. Again, before striking the sixteenth note F on the last half beat of measure 8, the finger should be raised from the keyboard, just the fraction of a second, in order to give the impression of a breath being taken.

On the music will be found marked all the fingering that I use in playing this piece; but there are just a few places where I substitute the left hand for the right, in order to facilitate the phrasing.

For instance, in measure 11, I take the fifth eighth note, B-flat, of the melody with the second finger of the left hand, interposing this hand just for the one note. I do this again in measure 13, in a similar place; whilst in measure 15 I play the third sixteenth note, D-flat, of the running accompaniment, with the first finger of the left hand, though it is marked in the music to be played with the right hand. Care must be taken though, not to give an accent to this D-flat, as it is only a sixteenth note in the accompaniment, and any inclination to emphasize it when taking it with the first finger of the left hand must be resisted, as this emphasis would destroy the symmetry of the melody. I change the hands here only to facilitate the execution.

There are, however, four notes, in measure 15, which should be brought out; and these are D-flat, F, E-flat and D-flat; namely, the third, fourth, fifth and sixth beats of the melody.

Preserving the Song Feeling

PROCEEDING to measure 18, the right hand should be raised from the keyboard at the end of the phrase in this measure, on the tied eighth note, B-flat, of the fourth beat, to give the effect of taking breath. The same movement should happen in measure 21, between the quarter note G on the fourth beat and the A-natural on the sixth beat. The preceding measure, 20, should be played in a slightly quicker *tempo*, as also measure 21, and then a little *ritardando* should be made in measure 22.

Measures 23, 24, 25 and 26 must be given with as much color and emotion as the placidity of the music allows; and the bass note on the first and fourth beats of these measures must be emphasized.

Having arrived at the last beat of measure 27, where the melody is resumed, now in octaves, I play all the octaves of measure 28 with the right hand, except the last one in the measure, which is divided between the two hands. In measure 30, I play the first two octaves with the right hand, as also the fourth and fifth. The third and sixth octaves are divided between the two hands.

In measure 32 I take the first two octaves, on C, with the right hand; the third octave I divide; the fourth and fifth I play with the right hand, on C and D-flat; and the sixth one I divide.

Continuing to measure 40, the top notes of the octaves F, E-flat and D-flat, on the last three beats of the measure, must be brought out. In measure 45, the *tempo* should be a little accelerated and should continue quicker in measure 46; but measure 47 should slow down again.

In measures 48 to 51 the chords in the right hand must be played with varying tone color, and not too lightly, so as to rivet the attention of the listener and to make him feel that there is more interest to come, even though the melody has temporarily ceased. The bass notes on the first and fourth beats of measures 48-51, namely, A-flat, G-flat, F, E-flat, C, B-flat, and E-flat, all must be stressed; and

(Continued on Page 118)



FELIX MENDELSSOHN
From a famous oil portrait by F. Magnus.

FASCINATING PIECES FOR THE MUSICAL HOME

DROWSY LILIES

On the pond of Claude Monet's garden at Giverny

At the foot of the hill of Giverny, on the banks of the Seine near the lovely city of Vernon, lived the greatest of impressionist painters, Claude Monet. Beyond the garden, where flowers grow in a riot of colors, lies a peaceful pond where the master often went to paint. In the shadow of weeping willows and high poplar trees, among drowsy lilies and reflections of fleecy clouds, rests the small boat in which the great painter set his easel.

Grade 4.

Allegretto, tempo di Berceuse M.M. $\text{d}=50$

EVANGELINE LEHMAN

JUNIOR HIGH PARADE

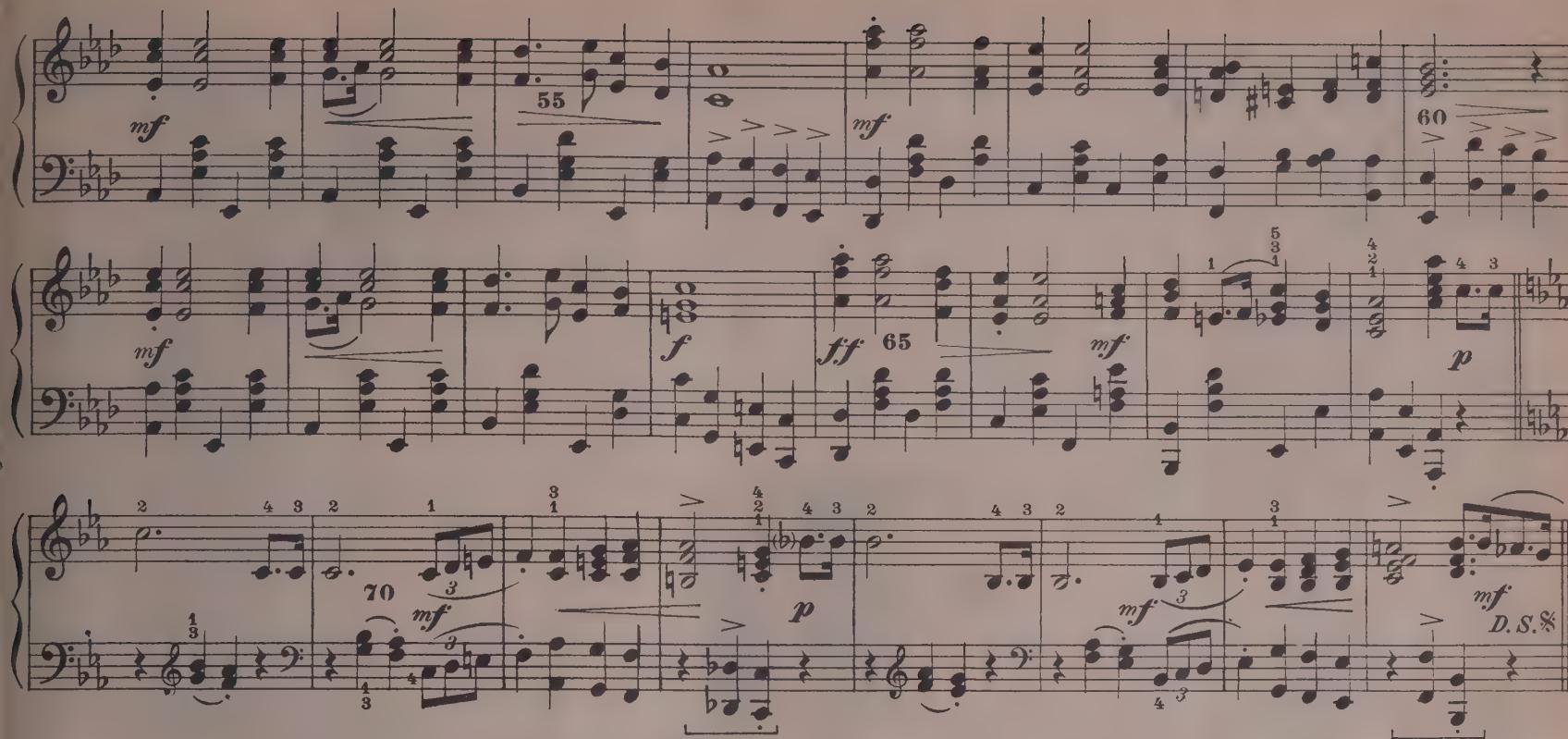
Grade 4.

GRAND MARCH

LUDWIG RENK

Tempo di Marcia M.M. ♩ = 120

Musical score for orchestra and piano, page 12, measures 4-50. The score consists of eight staves. The top two staves are for the piano (treble and bass clef) in common time, B-flat major. The bottom six staves are for the orchestra: strings (two violins, viola, cello), woodwinds (oboe, bassoon, clarinet, bassoon), brass (trombone, tuba), and timpani. Measure 4 starts with a forte dynamic. Measures 5-10 show a rhythmic pattern of eighth and sixteenth notes. Measure 10 is marked *mf*. Measures 11-15 show a crescendo. Measure 15 is marked *Fine*. Measure 16 begins a new section labeled *simile*. Measures 17-20 show a dynamic transition from *p* to *f*. Measure 20 is marked *f*. Measures 21-25 show a dynamic transition from *f* to *mf*. Measure 25 is marked *p*. Measures 26-30 show a dynamic transition from *mf* to *mf*. Measure 30 is marked *mf*. Measures 31-35 show a dynamic transition from *mf* to *f*. Measure 35 is marked *mf*. Measures 36-40 show a dynamic transition from *f* to *sfz*. Measure 40 is marked *sfz*. Measures 41-45 show a dynamic transition from *sfz* to *f*. Measure 45 is marked *f*. Measures 46-50 show a dynamic transition from *f* to *mf*.



Slowly as in a dream A MIDSUMMER WOOING WALTER ROLFE, Op. 18

Grade 3½. M.M. ♩ = 69

Più mosso Passionately

Meno mosso as if soliloquizing

AT THE DAWN OF DAY

(LOKO KU TI GA)

FROM THE LAND OF ETHIOPIA

From M. Henri Junod's
"Les Chants et les Contes des Ba-Ronga"

Africa

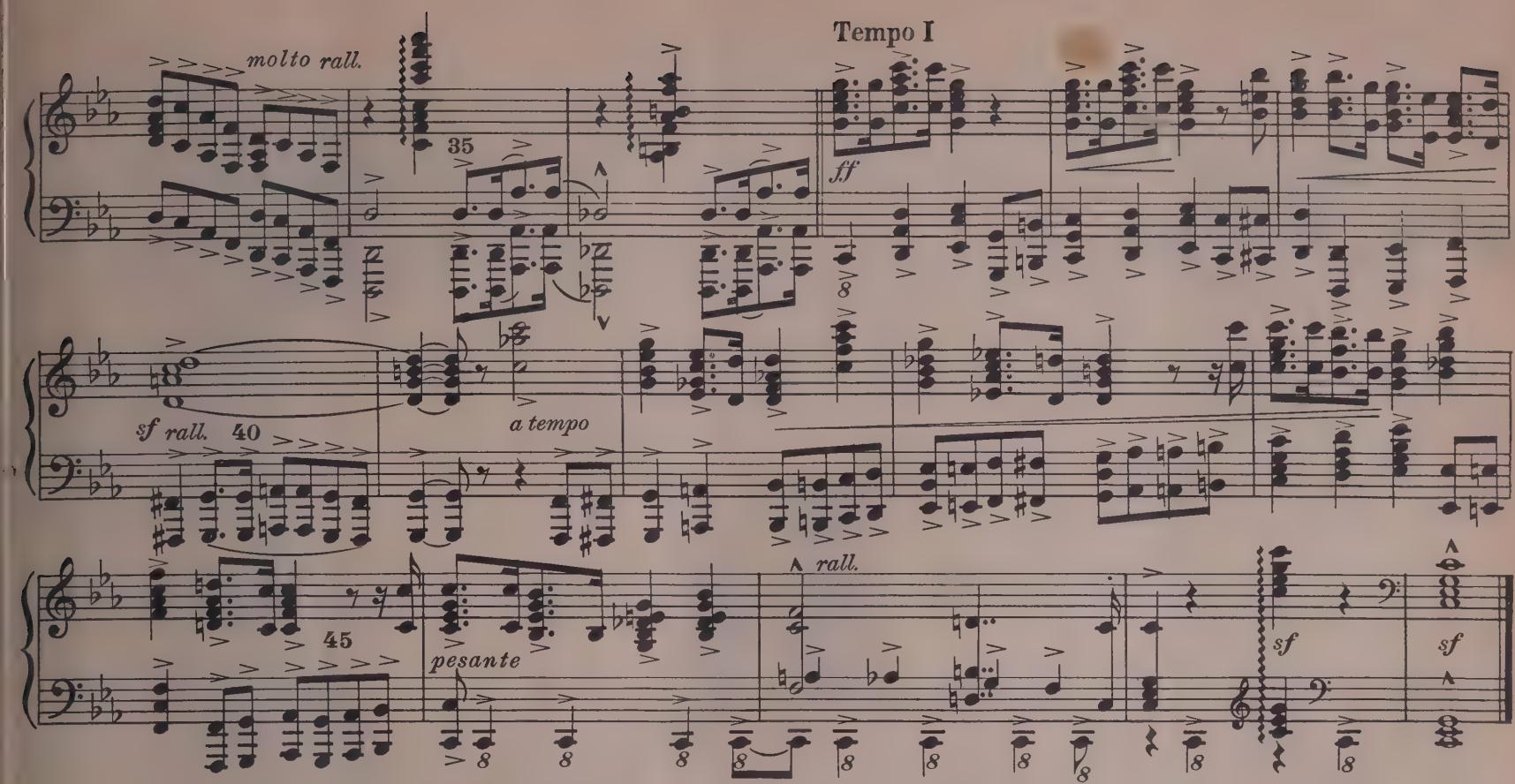
Grade 4.

Maestoso M.M. $\text{d} = 76$

Lo-ko ku ti ga, Lo-ko ku ti ga, U be-kwe ngu-ba-ne Mou-a-
yi? Mouayi ka Ma-bu-du, Mouayi ka Ma-bu-du, U be-kwe ngu-bane?

S. COLERIDGE-TAYLOR
Op. 59, No. 1

a tempo



Grade 3.

IN HOOPSKIRT AND CRINOLINE

Tempo di Menuetto M.M. $\text{♩} = 120$

CEDRIC W. LEMONT, Op. 59, No. 3

p leggiero

f

p

f

p

D. C.

last time to Coda

TWILIGHT

A Meditation

Grade 3. Moderato espressivo M. M. $\text{♩} = 72$

NATHANIEL IRVING HYATT

The music is composed for two hands and includes pedal markings. The score consists of eight staves of music with various dynamics, articulations, and performance instructions like "rit.", "a tempo", and "dim.". The music is arranged for two hands and includes pedal markings.

MASTER WORKS

ON WINGS OF SONG
AUF FLÜGELN DES GESANGES

See lesson on this composition
in this issue by Mark Hambourg.

Grade 8.

Although marked pianissimo, there ought to be a slight crescendo in the *First Bar*, and diminuendo in the *Second Bar* so as to produce the right consistency of sound for the opening of the melody on the last beat of the *Second Bar*.

Andante tranquillo M.M. = 132

pp sempre dolcissimo

il canto molto espress.

una corda

Bar 1

Bar 2

p

wings

of song . far

Bar 3

soar - ing,

Bar 4

Breath

These four A flats to be played a little heavily as they have to support the whole structure of the passages proceeding from them.

From E flat, to C, try to create the feeling of portamento like a singer would sing this interval.

Little crescendo and portamento.

lov - ed one let us

go

Bar 5

Bar 6

Where Ganges' wa - ters are

pour - - - - ing, Where

semre legato

Bar 7

Bar 8

Breath

fair - est flow - ers

blow.

Bar 9

Bar 10

We'll

find there a gar - den

shin - ing

In

Left Hand

Bar 11

Bar 12

soft - est moon - light clear,

Where

lo - tus flow - ers are

pin - ing

To

Hold back a little.

Left Hand

Bar 13

Bar 14

Bar 15

Bar 16

Be careful not to emphasize this D flat.

FELIX MENDELSSOHN

Hamburg - Leipzig
1809 - 1847

Transcription by Franz Liszt
Raiding - Bayreuth
1811 - 1886

*) The notes on the middle staff with the stems down must be played with the left hand, those with the stems up with the right hand.

see their sis - ter dear, Where lo tus flow - ers are A little quicker, continue same.
 Bar 17 Bar 18 Bar 19 Bar 20

Breath

These four Bars, 23, 24, 25 and 26, to be played with as much colour as the plaidy of the music allows.

p poco rit. a tempo sfz
 ing To see their sis - ter dear.
 Bar 21 Bar 22 Bar 23 Bar 24

Take hands from the keyboard for the breath. Bring out first and fourth beats. simile

dim. pp sempre legato e tranquillo
 Bar 25 Bar 26 Bar 27 The vio - llets in clus - ters en - Right Hand
 simile

wreath - ing, Look up to the stars, bright and clear; Soft - ly the roses are Right Hand
 Bar 29 Bar 30 Bar 31 Bar 32 Right Hand

breath - - - ing Sweet le-gends in each other's ear, Close by, as if fain to

Bar 33 Bar 34 Bar 35 Bar 36

cresc.

lis - - - ten, The shy ga-zelle is seen; And in the dis - tance

Bar 37 Bar 38 Bar 39 Bar 40

Ped. simile

Bring out these 3 notes.

glis - - - ten The waves of the sa - cred stream, And in the dis - tance

Bar 41 Bar 42 Bar 43 Bar 44

Left Hand Left Hand

These chords not too light with varying tone colour.

glis a little quicker - - - ten The waves of the sa - cred stream.

Bar 45 Bar 46 Bar 47 Bar 48

r.h. rit. cresc.

Ped. simile

Bring out in Bar 48 the notes A flat and G flat;

slight rit.
in Tempo
dim.
dolce
Bar 49
in Bar 49 F and F flat;
Bar 50
in Bar 50 E flat and C;
Bar 51
in Bar 51 B flat and E flat.
dolce
rubato
Lingeringly
Lightly, but bringing out top notes.
Bar 53
Bar 54
Bar 55
Bar 56
rubato
cresc.
appassionato
Bar 57
Bar 58
Ped. simile
Bar 59
Bar 60
poco rall. smorz.
decresc.
Bar 61
Bar 62
Bar 63
Bar 64
poco rit.
Right Hand
pp
Bar 65
più dim.
Ped. simile
Bar 66
Bring out D flat and C.
Bar 67
Bring out this C.
Bar 68
Bar 69
Bar 70

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THERE'S JUST ONE SONG

Tempo con sentimento

Words and Music by
LUCILE SNOW LIND

The musical score consists of two staves. The top staff is for the piano, and the bottom staff is for the voice. The piano part features a continuous harmonic background with various dynamics like *mf*, *rit.*, *a tempo*, *eresc.*, *cresc.*, *f*, *ff*, and *p meno mosso*. The vocal part includes lyrics in both staves. The first section of lyrics is:

1. There's just one song in ev'-ry flam - ing dawn,
2. Each ti - ny flow'-ret and each blade of grass

In ev'-ry twi-light af - ter day is
Look up in ad - o - ra-tion when you

gone, And stars sing when you pass a - long, They sing one song, One rapt-rous song!
pass, And breathe a song of spring a - new Be-cause it's you, Be-cause it's you!

After 1st Verse

a tempo

They sing one song. The whole night long.
They breathe one song: That I love

After 2d Verse

a tempo

you!

Dynamics include *p meno mosso*, *rit.*, *mf a tempo*, *rit.*, *cresc. ed accel.*, and *ff*.

THY WILL BE DONE

CHARLOTTE ELLIOTT

HAROLD K. MARKS

Moderato con espressione

p

1. My God and Fa-ther, while I stray Far from my home in
2. If Thou shouldest call me to re-sign What most I prize, it

cresc.

p

pp

life's rough way, O teach me from my heart to say, "Thy will be done, Thy will be done."
ne'er was mine, I on - ly yield Thee what is Thine; "Thy will be done, Thy will be done."

cresc.

p

pp

Though dark my path and sad my lot,
Re - new my will from day to day,

Let me be still and murmur not,
Blend it with Thine, and take a - way

Or breathe the prayer di-vine-ly
All that now makes it hard to

cresc.

After 1st Verse

pp rit.

After 2nd Verse

cresc.

taught, — "Thy will be done," Thy will be done" say, All that now makes it hard to

p

p

pp rit.

say,

"Thy will be done,

Thy will be done,

Thy will be done"

p

p

pp

rit.

g:

GAVOTTE - MINIATURE

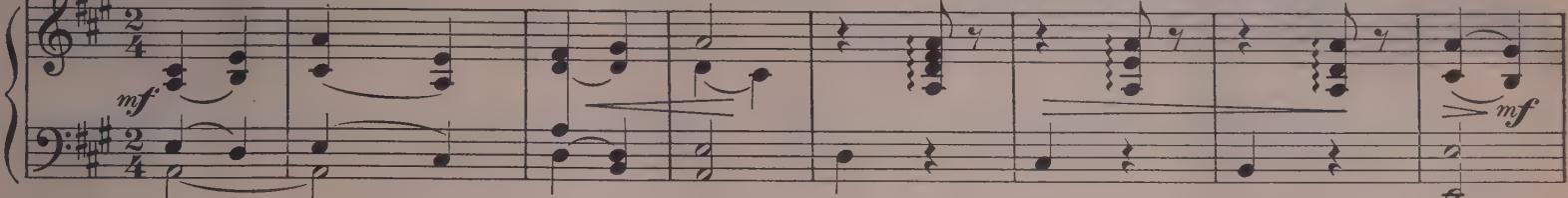
Tempo di Gavotte M.M. $\text{♩} = 120$

FREDERICK HAHN, Op.12

Violin

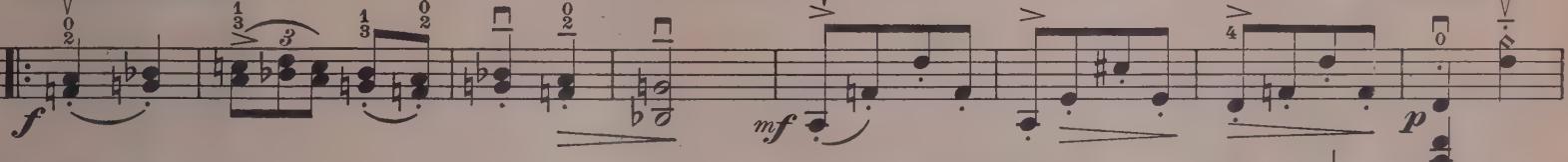


Piano



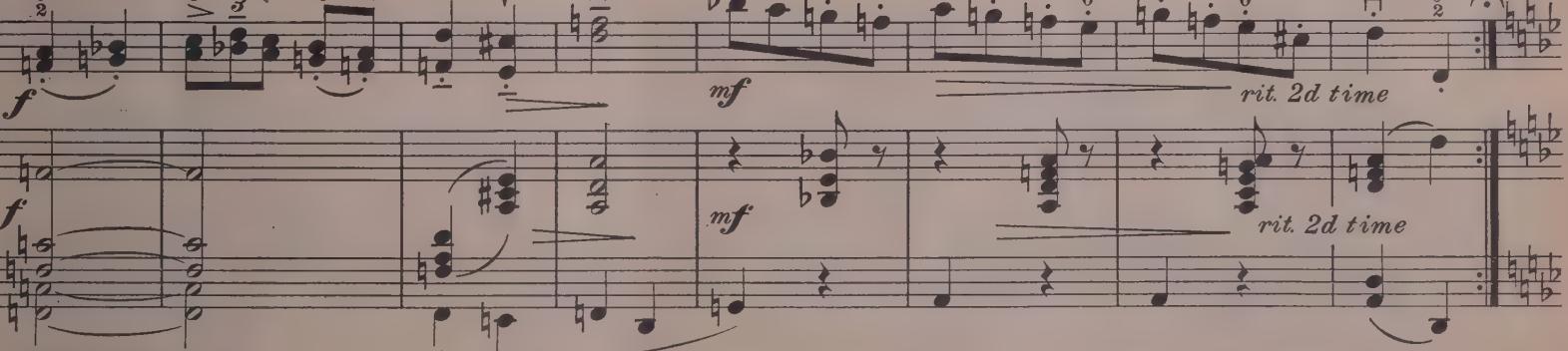
Poco più mosso

Harmonic



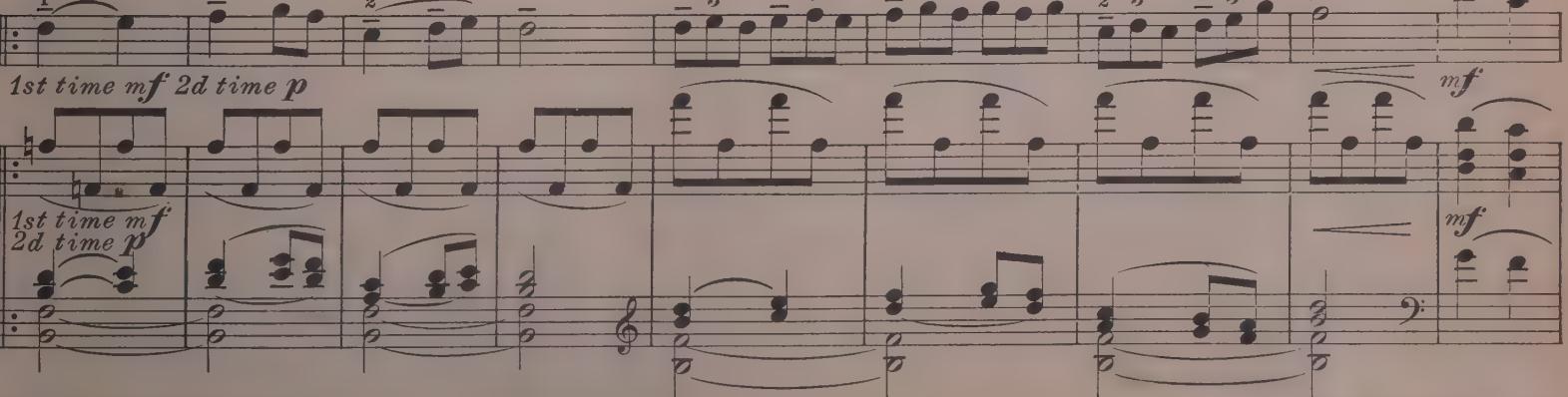
Poco meno mosso

L.H. pizz.



1st time mf 2d time p

II $\frac{4}{4}$



Sheet music for cello and piano, page 10, measures 11-16. The score consists of two systems of four staves each. Measure 11 starts with a dynamic of p and a tempo of $\frac{2}{3}$. The first staff uses a 2/3 time signature, while the second staff uses a 3/4 time signature. Measure 12 begins with a dynamic of p and a tempo of $\frac{2}{3}$, followed by a section in 2/4 time. Measure 13 starts with a dynamic of p and a tempo of $\frac{2}{3}$, followed by a section in 2/4 time. Measure 14 starts with a dynamic of p and a tempo of $\frac{2}{3}$, followed by a section in 2/4 time. Measure 15 starts with a dynamic of p and a tempo of $\frac{2}{3}$, followed by a section in 2/4 time. Measure 16 starts with a dynamic of p and a tempo of $\frac{2}{3}$, followed by a section in 2/4 time.

PENSEÉ D'AMOUR

WARD-STEVENS

WARD STEPHENS

Andante espressivo

Manuals {

String

p

Pedal

Last time to Coda

Allegro moderato ed animato

f animato rit. dim.

add French Horn

p

cresc.

f Horns

ff con fervore

add Brass

accel.

fff strepitoso

molto rit.

Moderato

mp

rit. D.S. §

Coda

f

p smorzando pp

FEBRUARY 1936

99

IN A POLISH GARDEN

SECONDO

FREDERICK A. WILLIAMS

Tempo di Mazurka

Tempo di Mazurka

SECONDO

FREDERICK A. WILLIAMS

Tempo di Mazurka

f

f

mf

p

f

f

f

D.C.

IN A POLISH GARDEN

Tempo di Mazurka

PRIMO

FREDERICK A. WILLIAMS

Tempo di Mazurka

PRIMO

Fine

mf

dolce

D. C.

PROGRESSIVE MUSIC FOR ORCHESTRA

ALL AMERICAN
MARCHR. O. SUTER
Arr. by the Composer

Marziale

1st Violin

Piano

SOLO VIOLIN

ALL AMERICAN
MARCH

R. O. SUTER

Marziale

FLUTE

ALL AMERICAN

MARCH

R. O. SUTER

Marziale

1st B♭ CLARINET

ALL AMERICAN MARCH R. O. SUTER

Marziale

E♭ ALTO SAXOPHONE

ALL AMERICAN MARCH R. O. SUTER

Marziale

p Cello

1st B♭ CORNET

ALL AMERICAN MARCH R. O. SUTER

Marziale

f Cl. or Horn

CELESTE or TROMBONE

ALL AMERICAN MARCH R. O. SUTER

Marziale

FEBRUARY 1936

103

FASCINATING PIECES FOR JUNIOR ETUDE READERS

TRADE'S FROM THE DESERT

Grade 2.

Moderato M.M. $\text{♩} = 84$

In a droning manner

f accel.

mp

mf a tempo

Più mosso

f

10

Tempo I.

Meno mosso

Presto

mf

pp

mp

f cresc.

15

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MISS BO-PEEP

Grade 2.

Moderato M.M. $\text{♩} = 96$

H. P. HOPKINS

p

5

10

15

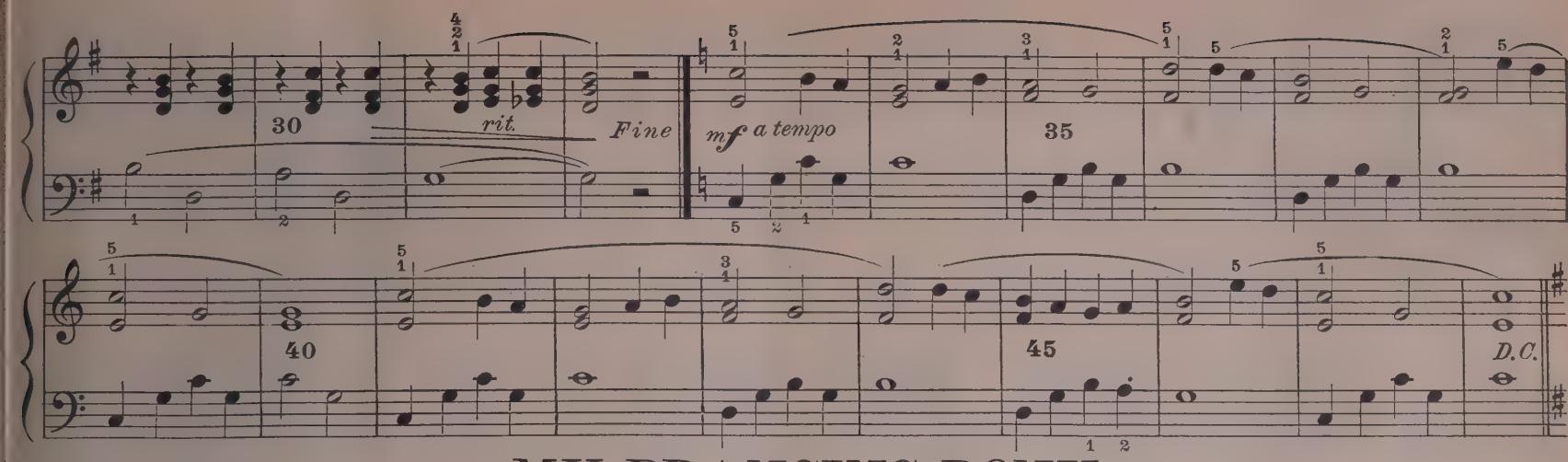
p

20

25

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Stems down L.H.
Stems up R.H.

MY PRANCING PONY

LAUD GERMAN PHIPPEN

Grade 2: Allegretto
M.M. = 104

Stems up L.H.
Stems down R.H.

THE SURPRISE!

From the Andante of
Haydn's Sixth Symphony

Grade 2. Andante M.M. ♩ = 108

Sheet music for 'The Surprise!' featuring three staves of piano music. The first staff uses treble and bass clefs. The second staff uses treble and bass clefs. The third staff uses treble and bass clefs. Various dynamics and performance instructions are included, such as 'r.h.', 'ten.', 'pp', 'mf', 'cresc.', 'f', 'p 15', and 'Ped.'. Fingerings like '3', '2', '1' and '5', '4', '3', '2' are shown above the notes. Measure numbers 1 through 20 are indicated below the staves.

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PARADE OF THE BUTTERFLIES

Grade 2½. Allegretto M.M. ♩ = 112

CECIL ELLIS

Sheet music for 'Parade of the Butterflies' featuring four staves of piano music. The first staff uses treble and bass clefs. The second staff uses treble and bass clefs. The third staff uses treble and bass clefs. The fourth staff uses treble and bass clefs. Various dynamics and performance instructions are included, such as 'mp con espressione', 'Ped. simile', '10', 'Fine', 'mf', 'rit. D.S.', and 'rit. D.S. §'. Fingerings like '1', '2', '3', '4', '5' are shown above the notes. Measure numbers 1 through 20 are indicated below the staves.

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Joseph Maclean—B. York, S.C., Oct. 5, 1861; d. there, Dec. 29, 1924. Educator, lecturer, editor, tchr. Studied Cincinnati. Cons. For 25 yrs. was dir. mus. dept., Agnes Scott Coll., Decatur, Ga.



Albert Mallinson—B. Leeds, Eng., 1870. Comp., organist. Active in Leeds and Melbourne, Aus. Toured Denmark and Ger. In 1904 became organist, English church, Dresden. Pia. and chil. wks., sgs.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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Reginald W. Martin—B. Essex, Eng., 1885. Comp., organist. Came to America, 1913. At 14, appd. organist of a Chicago ch. Later became fac. mem. and organist, Sweet Briar Coll., Va. Ch. music.



Riccardo Martin—B. Hopkinsville, Ky., Nov. 18, 1878. Died Jan. 1931. Pupil of McDowell at Columbia U. and Striga (Par.) Amer. début, 1906. Mem., Metro. Opera Co., 1907-15; Chi. Op. 1920.



Giovanni Martinelli—B. Montagnana, Italy, Oct. 22, 1885. Operatic tenor. Since 1918, with Metropolitan Opera Co. Has sung in premières of many operas, London and New York.



Giambattista Martini (Padre)—B. Bologna, Apr. 24, 1706; d. there Oct. 3 (or 4), 1734. Renowned theorist, writer, comp. Gluck, Mozart, Götter, Mattioli and many others sought his instruction.



Nino Martini—B. Verona, Italy, 1895. Tenor. Amer. début with Phila. Grand Opera Co.; Metro. Opera Co. in 1924. Also engaged in concert, radio and motion picture work.



Bohuslav Martinu—B. Czechoslovakia, Dec. 8, 1890. Comp. Studied at Prague Cons. and in Paris. His works have been played by Boston Symph. Orch., also at Pittsfield Festival. Resid. Paris.



George Clement Martin—B. Lambourne, Eng., Sept. 11, 1844; d. London, Feb. 23, 1916. Comp., organist. Succeeded Stainer, his tchr., as organist, St. Paul's Cath., London. Misc. chil. works.



George Dudley Martin—B. Scranton, Pa., 1851. Composer. Pupil of A. Wonder, C. von Sternberg and H. A. Clarke. Has written songs and pia. teach. and recital pieces. Res. Factoryville, Pa.



Joseph Marx—B. Graz, May 11, 1882. Comp. In 1922, was appointed dir. Academy of Music, Vienna. At 18 wrote the first of many songs. Has also written orchestral and chamber works.



Eduardo Marzo—B. Naples, Nov. 29, 1859; d. New York, June 7, 1929. Comp., pianist, cond., ed. Accomp. to Mario, Tietjens, Sauret, Sarasate and others. Was organist, Ch. of Holy Name, N. Y. Mis. wks.



Pietro Mascagni—B. Leghorn, Italy, Dec. 7, 1863. Comp., cond. Studied at Milan Cons. Has written many operas, among them the very popular "Cavalleria Rusticana." Tour, U.S. in 1902. Res. Rome.



Daniel Gregory Mason—B. Brookline, Mass., Nov. 20, 1873. Comp., writer, educator. Pupil of Chadwick, Goetschius, d'Indy. Prof. of mus., Columbia Univ. Misc. mus. wks. and books. Etude Contr.



Edith Mason—B. St. Louis, Mo. Soprano. Pupil of Clément (Paris). Maurel (N. Y.). Mem., Boston Op. Co., Metro. Op. Co. (début 1915). In première de Koven's "Canterbury Pilgrims."



Henry Mason—B. Boston, 1831; d. there, 1890. Son of Lowell Mason. In 1854, with Emmons Hamlin, founded Mason & Hamlin firm of reed organ makers who began making pianos in 1888, becoming head of firm in 1906. Made pres. of Cecilia Society in 1915.



Henry Lowell Mason—B. Boston, 1864. Writer, exec. Son of Henry Mason. Ent. employ of Mason & Hamlin in 1888, becoming head of firm in 1906. Made pres. of Cecilia Society in 1915.



Lowell Mason—B. Medfield, Mass., Jan. 8, 1792; d. Orange, N. J., Aug. 11, 1872. Comp., educ. Pres., Handel and Haydn Soc., 1827-32. First to teach music in public schools of America.



Luther Whiting Mason—B. Turner, Me., Apr. 3, 1828; d. Boston, Mass., Jan. 13, 1893. Educator. Supt. of Mus. in Louisville (Ky.) schls. Was for three yrs. in Japan as supt. of public school music.



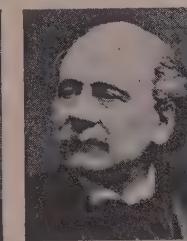
William Mason—B. Boston, Mass., Jan. 21, 1829; d. N. York, July 1, 1898. Excellent pianist, pedagogue. Son of Lowell Mason. Pupil of Liszt. His prime work is the widely used "Touch and Technic."



Lambert-Joseph Massart—B. Liège, July 19, 1811; d. Paris, Mar. 13, 1880. Comp., tchr. Pupil of R. Kreutzer. Prof. of violin. Paris Cons., 1843-90. Among pupils were Wieniawski and Sarasate.



Felix-Marie Massé (known as Victor)—B. Lorient, Fr., 1819; d. Paris, Jan. 5, 1884. Opera conn., tchr. Studied at Paris Cons. Author's successor at the Académie. Many operas.



Jules Massenet—B. Montauban, Fr., May 12, 1842; d. Paris, Apr. 13, 1912. Comp., prof. of comp., Paris Cons., 1878-96. Wrote many orch. works and operas, including "Thaïs," and "Herodiade."



William Smyth Babcock—B. London, N. H., May 8, 1837; d. Denver, Col., June 25, 1932. Comp., writer, teacher. Wife of W. S. B. Mathews. Pioneer in teaching harmonic ear training. Wr. elementary works.



Blanche Dingley Mathews—B. Auburn, Me., d. Denver, Colo., June 25, 1932. Comp., writer, teacher. Pupil of Savard, Kalkbrenner and Chopin. From 1862-93, professor of piano at Paris Cons. Misc. works.



Georges Mathias—B. Paris, Oct. 14, 1826; d. there Oct. 14, 1910. Comp., teacher. Pupil of Savard, Kalkbrenner and Chopin. From 1862-93, professor of piano at Paris Cons. Misc. works.



David Mattern—Cond., publ. sch. mus. authority. Pupil of Stoeling, Sevčík and Goossens. Cond., Kalamazoo Sym. Orch. Prof., pub. sch. mus. and cond., Varsity Glee Club, Univ. of Mich., Ann Arbor.



Marie Matfield—B. Munich, Ger., d. Nauheim, Ger., Sept. 18, 1927. Mezzo-sopr. Sang with Damrosch Op. Co., Sembrich Op. Co. Many yrs. mem., Metro. Op. Co. Noted for her rôle of Hänsel.



Tobias Matthay—B. London, Feb. 19, 1858. Distinguished piano pedagog., comp., writer. Studied at R.A.M. In 1895, established own school. Has written valuable teaching works and misc. pieces.



Johann Mattheson—B. Hamburg, Sept. 28, 1681; d. there Apr. 17, 1764. Comp., writer, cond. For many yrs., mus. dir. and cantor, Hamburg Cath. Wrote operas, many oratorios, cantatas, sgs., anthems, org. pos.



Harry Alexander Matthews—B. Chelethenham, Eng., Mar. 26, 1879. Comp., organist, cond. Many yrs., in Phila., Pa. Fdr., and former cond., Choral Art Soc. Wks.: cantatas, sgs., anthems, org. pos.



John Sebastian Matthews—B. Chelethenham, Eng., Dec. 11, 1870; d. Providence, R. I., July 23, 1934. Comp., organist. Positions in Phila., Pa. Morristown, N. J. and Prov. Ch. music and two cantatas.



Lino Mattioli—B. Parma, Italy, Aug. 23, 1853. Comp., violinist, teacher. Taught singing in Milan. In 1885 became professor of singing, College of Music, Cinc., O. (now Professor Emeritus).



Edmund S. Mattoon—B. Columbus, O., 1841. Comp., teacher, cond. Pupil of Wolkenhaup. Act. in Ohio State Mus. Teachers' Assn. Dir. choral soc. in Detroit, Mich., and Columbus. Wrt. pia. pos.



Margarete Matzenauer—B. Temesvar, Hungary. Dram. sopr. Early roles were comic. A remarkable voice enabled her to sing also the great sop. rôles. Many yrs. with Metro. Opera Co., N. Y.



Victor Maurel—B. Marseille, June 17, 1848; d. N. Y., Oct. 23, 1923. Dram. bari-tone. Studied in Paris Cons. Début 1863, at Paris Opéra. Sang in N. Y., also after retir., taught there sev. yrs.



Pierre Mauries—B. Geneva, 1868. Comp. Pupil of Lavignac and Massenet at Paris Cons. For many years active in Munich. Wrote operas, orchestral numbers, piano pieces, songs.



Melchiorre Mauro-Cottone—B. Palermo, Italy, Dec. 12, 1885. Comp., organist, cond. First appeared N. Y., 1910. Has held important posts in N. Y. churches. Many appearances as guest organist.



Frederick Maxson—B. Bay City, Mich., 1875. Cond., writer, educator. Pupil of J. De Rosé and Seagle. Active in sch. field. Head, Mus. dept., Western State Teachers' Coll., Kalamazoo, Mich.



Margery Maxwell—B. Dell Rapids, S. D. Soprano. Studied in Chicago. Début, 1917, with Chicago Opera Co. Has appeared with Chicago Civic Opera. Extensive concert tours.



Harper C. Maybee—B. Monroe, Mich., 1849. Cond., writer, educator. Pupil of J. De Rosé and Seagle. Active in sch. field. Head, Mus. dept., Western State Teachers' Coll., Kalamazoo, Mich.



Charles Mayer—B. Königsberg, Ger., Mar. 21, 1793; d. Dresden, July 2, 1862. Comp., pianist. Pupil of Field. Was court pianist, Copenhagen. Misc. works, incl. educational piano studies and pos.

THE SINGER'S ETUDE

Edited for February by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.

Some Secrets of the Production of a Free and Forward Tone

By Wilbur Alonza Skiles

NO TONE can be free from tightness and musically pure, if it is made by a "driving out" pressure. Such a method can result in only an unmusical nasal tang, which is too often mistaken by aspiring singers for the desired "ring" quality. Head and chest resonance are thus unable to lend intensity, beauty and blend to the tone; and, in turn, the whole range of the voice will be greatly impoverished in quality.

To be fully and correctly produced, any tone from any voice must be encouraged to spring forth automatically, free from any voluntary pressure of the breath or vocal muscles, to the frontal structures of the mouth and face. This action is often misleadingly termed "tone placing"; but it is better to speak of it as "tone encouraging," in order to prevent students from thinking that there is some particular spot or "place" at which the tone must be put by some miraculous feat. Such wrong ideas tend to induce local control and effort into the action of the vocal machine, instead of freedom and spontaneity.

Step by Step

THREE ARE ten distinct steps to be taken towards producing a free, forward tone on the lower and medium pitches of any vocal range. The higher tones will come forward with adequate head resonance, after the lower tones have once been correctly encouraged and built; that is, after they will spring forward automatically in response to the breath action upon the vocal cords.

1st—Attempt a gentle cough or clearing of the throat, and notice the involuntary action of the vocal cords as they move in response to the breath. Repeat this action several times, to bring about a definite understanding and recognition of the delicate "tick" of the vocal cords. This delicate motion within the larynx is what clarifies the vocal attack and, in turn, gives the best raw material from which to build tone.

2nd—Place a hand upon the chest while speaking the words *moon*, *loom*, *spoon*, and so on. Notice how the resonant vibrations can be felt within the chest and, too, on the lips. If this cannot be felt on the lips, especially, the tone produced is tight, strident, throaty or breathless. Such vibratory sensations must accompany every tone made, if the tone is to be free, musical in quality and forward in its position or focus. Of course the higher tones will not bring about so much of this sensation within the chest and on the lips as do the lower ones; but more head resonance will now replace the chest vibration. However, the tone must be felt on the lips. Care must be exercised to prevent too much breath pressure from ruining this encouraged tone.

Back to Nature

3RD—HUM GENTLY, but firmly, on the lips, frontal teeth and bony structures of the mouth and face, with the lips loosely together and the teeth apart—a

free-throated and pure *m-m*. Begin on A, second space of the treble staff; descend two steps, and then work from the A two steps upward. Notice how free and intense the tone becomes. Continue in this manner to encourage the tone forward.

4th—With the lips and teeth apart and the tip of the tongue touching loosely the roof of the mouth just behind the upper front teeth, sing in a humming fashion *n*, as in "*sun*," on the same pitches and in the same manner as was prescribed for the humming of *m-m*. Do not stiffen the tongue or jaw. Let both remain free; and allow the breath to bear the tone encouragingly forward. *Ng* can now be employed in this humming way. This requires much freedom of the throat muscles. The tongue should remain quietly on the floor of the mouth as this combination is sung, as in singing the word "sung."

5th—In this improved tone quality, sing *moon*, *spoon*, and continue with any words ending with the liquid sounds of *m-m* and *n* and *ng*. Let these final ending characters resound without the use of any artificial pressure. After a few minutes of this practice, notice that the tone soars "into depths heretofore unrecognized." Added resonance will have improved the tone. The lower tones will really *swim* in resonance. The improved tone will be felt vibrately on the lips as both vowels and consonants are sung in this fashion of freedom. Do not over-emphasize these consonantal endings. This is in poor taste and spoils the musical effect of the word, so that beauty passes out of the picture, so to speak. Bear in mind that the throat should be expanding freely, as in the act of yawning, when these consonants are sung.

6th—In words containing more than one syllable, such as *fountain*, *mountain* and *sentence*, the consonant "between" the syllables must be purely and fully made by a crisp action of the tongue or whatever organ of voice is necessarily employed for the making of this consonant. If consonants are not adequately formed, tone quality and volume, as well as the vowel production, are badly impaired. *Mountain* may become *moun-un*, *sentence* comes as *sen-ence* or *sen-unce*, and so on. Such bad habits in speech are quite common among our English speaking populace.

The Vital Relaxation

FOR PURE, unrestricted tone, the throat must be free and open. For this acquisition one has only to let the throat alone, just as it is when one speaks naturally and under healthy physical conditions. By first speaking these mentioned words and making sure to articulate the implied consonants adequately, one can gain a new understanding of "a free tone with an open throat." When these or any similar words are wrongly enunciated, the throat does not and cannot remain freely open, but instead it has a tendency to contract, to pinch, to shut and intrude, whereas it should be expanded freely. Hence,

if such erroneous and dangerous throat conditions were wiped out by correct applications of consonants and vowels and "a free tone with an open throat" maintained, many so-called tenors would find themselves as baritones, and hundreds of "steam boat whistle" sopranos would become glorious contraltos.

Exercise: Speak slowly and plainly, articulating each consonant in each word adequately but not overly exaggerated, the following sentence ten times consecutively: "A fountain is hidden in yonder mountain." Next, sing this sentence on the G pitch, second line of the treble staff, and take care to articulate *fountain* as "foun-fain," *hidden* as "hid-den," *yonder* as "yon-der," and *mountain* as "moun-tain." Remember to encourage the tone forward while these words are being used. The other consonants in the given sentence must be mutually considered. *F*, in *fountain*, is made by the explosive action of the breath and lips, while "h," in *hidden*, is produced by the identical action of the glottis that is evident in the act of whispering. *S*, the final consonant on *is* must not be hissed but should be made by the natural action of the breath upon the front teeth, as it comes freely from the lungs and through the unobstructed throat.

7th—On the G pitch, sing *apple*. The liquid *l* should suffice as the final ending character. That is, *apple* must not sound as "appul" or "appel." Very artistic treatment can be given such words by the simple and correct sounding of this final *l*. It tends to encourage the tone forward to a decided musical degree. However, it would be far better to sing the undesired "appul" or "appel" than an over emphasized *l* in such instances. In the correct articulation of *l*, the tongue is touching loosely against the roof of the mouth, behind the upper front teeth. Many singers prefer singing "appel" instead of the correct "app-l."

Other words, such as *humble* and *trundle*, with endings of "mble," "ndle," and so on, are expedient mediums by which one can comfortably encourage forward tones. Ten minutes of daily practice with sonant groups of this type will have a most gratifying effect upon the singing tone.

8th—With the articulation of the liquid *l* well in hand, sing *lah* (with *ah* as in *father*—Italian *a*) and encourage the *ah* to remain forward where the *l* focused. That is, the *ah* should be felt to be resounding and focusing just in front of the upper front teeth and behind the upper lip, at the base or the bonal structure of the nose.

9th—Using the Italian pronunciations, begin with the explained *lah* and continue in like manner with *l* as the preface to the other vowels, *e*, *i*, *o* and *u*. That is as *lah*, *le* (*lay*), *li* (*lee*), *lo* (*low*), *lu* (*loo*). These should be sung with a pure legato quality for about five minutes each day, and each *l* should be always allowed its due formation and adequate duration; but care must be exercised that a cheap "show-

off" style of production does not creep in with this emphasis of the *l*. The tip of the tongue should remain as loose in the making of *l* as it does for the production of *n* as in "*sun*." Both must be retained long enough, by the natural coördinate action of the breath and tongue, to insure the audibility of their production. The throat must be permitted to expand freely and naturally, as in yawning, while this preliminary *l* is sung. Then the tongue can and will be free to move naturally, without that voluntary power which always ruins vowel and consonant formation and renders the tone quality weak and unmusical.

10th—Initiate these Italian sounded vowels with *m* and *n* and sing *mah-nah*, *me-ne*, *mi-ni*, *mo-no*, *mu-nu*, with free action of the tongue, lips and jaw. Allow the throat to open, to expand, to be a free channel through which the tone can float out from the chest, so to speak. (Only the raw materials, the vibrations from which tone is built, are created in the throat. Tone is a development of these vibrations, after they have been conveyed by the breath to the various resonance chambers of the body where they are amplified and beautified.)

This exercise should be done rapidly, in a consecutive fashion, as many times as possible on one deep breath. Unlike the production of *l*, these liquid prefixes require a loose motion of the jaw for their making and for the execution of this exercise in alternate and consecutive style. Much care must be given to this looseness, that it remains throughout the production of these combined vowels and consonants.

These three liquid consonants, *l*, *m* and *n*, are worthy of much more careful study than the other consonants; though all are worthy of any singer's most sincere practice. These liquids are so much the more singable; they are so near to the natural humming tone, which is the fundamental element of any voice. Through correct use of these liquid consonants, the voice automatically becomes in tune, so to speak. That is, pure intonation comes about involuntarily from free resonances. When we have free resonance, the tone will be on pitch, because the vocal and aural organs will act with no constriction or disturbance of their natural functions. There will be created such conditions as will assist in the achievement of the best and richest tone possible for the individual voice under study.

Charles Kingsley, back in the more leisurely nineteenth century, wrote to a young friend, "We act as though comfort and luxury were the chief requirements of life, when all we need to make us really happy is something to be enthusiastic about."



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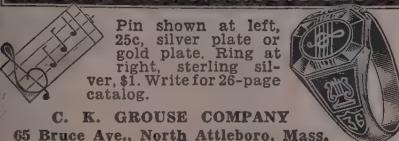
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An Outline to Guide the Student's Approach to the Study of Singing

By D. A. Clippinger

NUMBER I

Try to let yourself sing, not make yourself sing.

The speaker undertakes to make his audience know: the singer undertakes to make his audience feel.

The singer's emotions should lie close to the surface and be easily stirred.

A mastery of dramatic utterance is of primary importance to the singer.

Without a quickened imagination, good singing is impossible.

It is your mind, not your body, that is musical.

When you cease to question your musical taste, you cease to improve.

Concentration, industry and perseverance; these are the student's most valuable assets. With these, he cannot fail. Without them, he cannot succeed.

Nothing worth while ever was accomplished without courage and enthusiasm.

ORDERLY thinking is as necessary in voice training as in mathematics.

Correct singing is the result of correct musical thinking.

Training a singer is developing concepts, not muscles.

To produce beautiful tone, one must know beautiful tone.

Training the voice is easy, if a correct tone concept has been formed.

Two important questions concerning tone: How does it sound? Is it easily produced?

The pure singing tone is steady, rich, resonant, sympathetic.

A good tone is easily produced. It is the bad tone that is difficult.

Good singing is a healthy, invigorating exercise. A tired throat indicates effort at the wrong place.

Voice training is largely a matter of training the ear (The musical taste).

Making the Song "Click"

By Ruth Sweeny Marsh

THOUSANDS of books have been written about voice production; but very little has been written about song production, with the thought for most enjoyment of the listener.

The layman is not interested in the technical side of singing, but he is interested in having his emotions stirred by a lovely song.

What is the satisfaction of a method to produce a voice correctly unless the singer has some method of producing his song to the greatest enjoyment of the listener?

The average audience does not care to analyze a singer's technic, but it knows when a singer and song "click."

Getting at the Spirit

"HOW CAN I sing my song so it clicks?" asks the young singer:

First, read the song, poem, or story aloud, so that it sounds pleasing to yourself; until its meaning is clear and you have the real mood or feeling of the story. Analyze this interesting story and new meanings will be revealed. Marking the important words with a pencil will be a great convenience for later study. If you have chosen to sing "The Years At the Spring," from Browning's poem "Pippa Passes," of course you would read the poem. If it is *Then You'll Remember Me or I Dreamt I Dwelt in Marble Halls* from "The Bohemian Girl," by Balfe, you would read a short synopsis of the Opera so as to have an intelligent background for your song.

The Intimate Acquaintance

THE SECOND STEP is a very important one. Before beginning to sing, look at the *tempo* and see in what kind of rhythm the composer has chosen to tell the story musically. As the accompanist plays over the song, clap the rhythm lightly with your hands, until the feeling of the song from the beginning to end is acquired. It is important to think a song through from the beginning to the end. Interludes

are not rest periods for the singer—they are a part of the musical story.

Get the feeling of your song! Know where the climax of the story is, and think your way up to this climax (convincingly and rhythmically). It is the rhythm of a song that makes you laugh—that makes you tap your toes.

The third step is the one you would like to have tried at first. It is better as a third step and easier and quicker in the end. If the melody is simple, you will probably sing it as you sight read it; but if the intervals are difficult (have your accompanist) play the melody until you are sure every note is learned correctly.

The Tale Beautiful

NOW YOU ARE READY to tell your lovely story in beautiful harmonies, so it will be satisfying to yourself as well as to your listener. What is this you say? "It is not satisfying!" Well, dear singer, go back to your story, perhaps you have failed to select the key words that bring out the meaning of your story. Now try to color the words as beautifully as you can, by making the vowel sounds round and full, the consonants quick and firm and definite, with the tip of the tongue or lips, whichever the consonant may require.

You know the meaning of your story, have found the key words, and you know how you wish to color the key words.

You know the rhythm and mood the composer has chosen to express in story.

You know the melody perfectly, *note by note*.

As you sing this song over, and over, and over, again, let its sentiments fill your soul until you are living its story, and until this song is a part of your own experience. When it lifts you completely out of yourself and you soar in the realms of this song only, then and then only is your song convincing to your audience.

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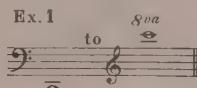
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How to Become Acquainted with Your Practice Organ

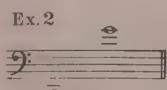
By Edward G. Mead

AT THE BEGINNING of organ study, it is well to become acquainted with the tonal and mechanical features of the practice organ. Perhaps the following plan may be of help in learning to know this instrument, whether it be a two-manual or a larger one of three or even four manuals.

After turning on the organ motor and noting incidentally the name of the organ builder, learn the names of the manual keyboards in the order in which they were first used—Great, Swell, Choir, Solo. Then notice that each manual has a compass of sixty-one keys, five octaves of



twelve keys each and an additional C above High C to complete the highest octave. Next, look at the pedal keyboard and notice that the compass is thirty-two keys,



on older instruments this may stop with the F just below this highest G.

The next matter is the stops—first, the type of stop control (draw-stops or stop-key); second, the names and fundamental pitches of the stops; and third, the characteristic quality and volume of tone associated with each stop.

As to the first point, observe that the draw-stops (or stop-knobs) are grouped according to the divisions of the organ on which they operate and are placed in perpendicular rows on either side of the manual keyboard. Stop-keys (tablets), on the other hand, are placed horizontally in a row (or rows) above the top manual. These stop-keys are like small levers which are "drawn" by being pushed down from the lower part. Stop-keys which represent speaking stops or the Tremolo are either all white or of various colors, each color being associated with one or the main families of tone of the organ.

In regard to the names and fundamental pitches of the stops, notice that stops speaking at eight foot pitch are in unison with the corresponding tones on the piano, whereas stops of sixteen foot pitch are an octave lower, those of four foot pitch an octave higher, and so on. First learn the names of the stops of the Great Organ in the order of eight, sixteen, four and two foot pitch, and then (if present) the "mixture" stops which have pitches other than those mentioned above. In similar manner learn the names of stops on the Swell, Choir, Solo and Pedal. Since the standard of pitch on the Pedal is an octave lower than that of the manuals, begin with sixteen foot stops, then those of thirty-two, eight and four foot pitch, and then "mixtures" (if any).

The Ear the Guide

THE NEXT MATTER is that of listening to the tone of the various stops, but before doing so it would be well to know that organ tone is divided generally into four main groups—Diapason, String, Flute, and Reed, just as the tones of the orchestra are divided into String, Wood-wind, Brass, and Percussion groups. Starting again with the Great, draw the eight foot Open Diapason (or First Diapason if there is more than one) and play a series of chords to identify the quality and volume of the Diapason tone, which is peculiar to the organ alone. Put off the Open (or First) Diapason stop and draw the Second Diapason (if present) and listen to its tone. Similarly study the tone of any other Diapason stop in the Great—the sixteen foot, four foot, and so on, and any "mixtures" of Diapason quality. Then draw all the Diapason stops and listen to the ensemble Diapason tone or "Diapason Chorus" as it is called.

Follow the same plan with the String and Flute stops (including any "mixtures" of either group) and lastly the Reed stops. Then draw all speaking stops on the Great and listen to the composite tone effect. In like manner study the stops of the Swell, Choir and Solo manuals. Then take the Pedal stops—the sixteen, thirty-two, eight, and four foot stops and any "mixtures." Next, take each of the accessory speaking stops such as the Chimes, Harp, and Celesta, otherwise known collectively as the Percussion group. After these the Tremolo (or Tremolos) should be drawn and the effect of this stop noticed with a String or Flute stop, particularly in the higher

register. If the wave of the Tremolo is too slow, it should be adjusted to move faster, as no tonal effect is more unsatisfactory than a Tremolo that is too "wobbly."

Studying the Mechanicals

NOW NOTICE the mechanical accessories, first of all the Balanced Swell Pedal, or Pedals, for there may be one for each manual division of the organ. Draw one or more stops on each manual for which there is a Swell Pedal and move the pedal forward and back, noticing the effect of the shading. Then move the Grand Crescendo Pedal forward, observing how the various stops are brought on in succession in the order of relative loudness (a few of the couplers may also be brought on). Then move the pedal back, whereby the opposite tonal effect is produced.

Next in order are the couplers. If the stops are of the draw-type, the couplers generally are in the form of tilting tablets located above the top manual. If the stops are of the stop-key type, they are usually at the right of the stop keys with which they are associated and generally black in color. Couplers are of two types—unison (eight foot) and octave (sixteen and four foot). First notice the unison manual to manual couplers and manual to pedal couplers, then the same two groups at the sub-octave and super-octave pitches, and finally the sub and super-octave couplers on the same manual and the super-octave coupler on the pedal (if present).

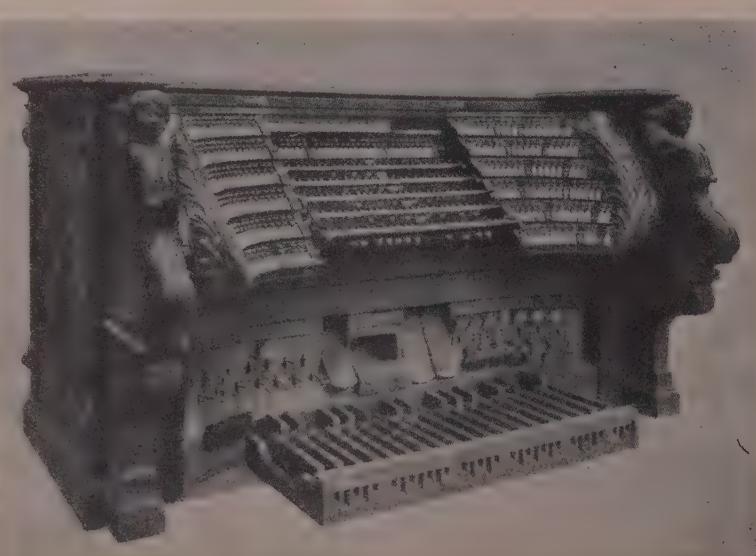
The last important accessories to be studied are the pistons. Observe that there may be from two or three to six or even

eight pistons operating the stops of each manual and those of the pedals and about the same number for pedals alone. The pedal pistons may be operated from the manuals or by toe studs. Notice that these pistons usually may be adjusted to move any or all stops on their own manual and also on the pedal. If the stops are of the draw-stop type, a piston setter is provided. To set one or more stops on any piston, draw the stop or stops wanted on such a piston, push in the piston setter, hold it and push in the piston itself and then release both. Sometimes couplers as well as stops which they couple can be set on these pistons. In the stop-key type of control, the manual pistons generally operate also the couplers associated with that manual. To set stops of this type, press the piston on which it is desired to set stops or couplers and hold piston until such stops or couplers as are desired have been pushed down, then release the piston. Some or all of the manual pistons may be duplicated by toe studs, or there may be toe studs which supplement the manual pistons, or there may be both varieties. There also may be toe studs or levers which move couplers to the "on" or "off" positions, or which adjust all swell pedals to one pedal, as in the case of a "master" swell. Last but by no means the least effective among the pistons are the "generals" operated either by manual buttons or toe studs or both. Any of these pistons may bring on any or all stops or couplers and may be set in the same way as manual or pedal pistons. If there are any other mechanical accessories—"gadgets" in other words—such as Harp Sostenuto, these may now be examined.

The Grand Ensemble

THE LAST POINT is the combining of the stops of the various tonal divisions into the Full Organ. Do not include in the "Full Organ" the Tremolo, the stops of the Percussive group, or solo stops of such special character as the Vox Humana, Clarinet, Orchestral Oboe or English Horn, since none of these stops blends satisfactorily with all the other stops. In building up to Full Organ, either add stops separately in the order of families of tone, or set the stops on manual and pedal pistons and use these. After the stops are drawn with the exceptions already noted, couple all manuals to Great and to Pedal. Open the swell boxes in the order of Swell, Choir, Great, Solo. Another way to obtain the same effect is to use the "Sforzando" (manual button or toe stud) which instantly puts the Full Organ "on" (or "off"), then open swell boxes as above. Observe carefully the tonal effect of the Full Organ, whether of brilliant sonority or of a certain harshness.

The foregoing outline may seem lengthy, but by following it the student should be able to learn the resources of his practice organ and how they may be used to good advantage.



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The Balanced Pedals of the Organ

By William Reed

A WELL-CONTROLLED management of the balanced organ pedals may be regarded as something of a study in itself, graded effects being obtainable in such perfection as was impossible by means of the limited aid of the old fashioned pedal even when this was doubly notched. Then the Crescendo Pedal, used either alone or in combination with the others, is valuable in bringing on cumulative effects that are more felt than heard. Consequently there are at command not only ordinary *crescendo* and *diminuendo* requirements, but a *crescendo* within a general *crescendo*, and a *diminuendo* within a general *diminuendo*, these moving or static as required, but even the somewhat fanciful effect of a *crescendo* and a *diminuendo* moving simultaneously; and all of these obtained with a minimum of registration preparation. The player, keeping "the tail of the eye" on the indicating dial, notes gradations and statics, careful of the movement of the pedals in either direction, and especially avoiding sudden and explosive results.

For most preludes and fugues, the organ is to be prepared at *f* or *mf*, with additions made by touches of the different pedals, the episodes being reduced or not, according to the player's ideas. In such compositions as the *Toccata* from Widor's "Fifth Symphony," and the *Fiat Lux* of Dubois, a similar addition and subtraction are to be made, the organ always duly prepared. As examples especially suitable for this plan of study, may be mentioned Bach's *Passacaglia in C minor*; Rheinberger's *Passacaglia* from the "Eighth Sonata"; and Handel's Variations on a Ground Bass from one of the lesser known organ concertos. These and other like numbers afford large scope for cumulative effects and variety of registration.

For the accompaniment of a choir of moderate size, the Crescendo Pedal should be seldom needed, the other pedals being adequate both for purposes of expression and for the suggested reinforcement of accents whether noted or not, the player improvising, as it were, such help to his singers as he may judge necessary. A slight forward pressure of one of the pedals—preferably that of the Swell—is usually sufficient for holding the voices together in time and tune, and for accentuation. Leads, faulty intonation, hurrying and dragging, may all be regulated by such means, a 4 foot Harmonic Flute being included when the intonation is at fault. For general hymn accompaniment, the Crescendo Pedal may sometimes be necessary, but should not be in evidence beyond a certain restrained point.

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The Puissant Hymn

By Dr. Ernest MacMillan

THE VERY POTENCY of hymn singing in the emotional sphere carries with it a danger—the danger, namely, that emotion may become uncontrolled, and the intelligence almost entirely submerged. Emotion, to be sure, is the driving power of religion, but intelligence is a necessary rudder without which we merely drift. It is too often assumed that the sermon provides all the intellectual stimulus necessary and that music is to be regarded as a mere emotional underlining of the argument. The old Psalmist was wiser than this when he exhorted us to "sing with the heart, and with the understanding." Every portion of a church service should have an emotional appeal, but we have no right to make of the music, or of any other portion, a mere wallowing in an easy-going sentimentality, which, while it may give the unthinking a certain personal satisfaction for the time being, nevertheless will cause the wise man to shake his head dubiously and quote a familiar passage about "shallow ground where there is not much earth."

—The Diapason.

Maintaining Broadcasting Standards

THE ETUDE has repeatedly called the attention of its readers to the fact that our American system of broadcasting offers advantages that are hardly thinkable under the governmental plans of operation common in Europe. Here is the difference. In Europe the radio user pays a tax for the use of the radio in his home. This tax, together with whatever subsidy the Government chooses to put to it, pays the broadcasting bill. In America that bill is paid by the broadcasting companies, who in return are supported by sponsors who are advertisers. In recompense for what they pay, the sponsors may tell the public over the air about their merchandise.

At first it might appear to many that the European system is more economical and practical. However, it does not work out that way. The cost of broadcasting, as it is presented in America today, is fabulous. If this cost were transferred to the public, in the form of taxes, it might result in a political revolution. Yet to secure the magnificent features which American broadcasting companies, including the N. B. C. and the Columbia systems, provide daily, an immense expenditure is unavoidable. To levy this cost directly, tax-wise, upon the people, would be unthinkable. The fact that advertisers find it profitable to pay the bill justifies the reward that radio broadcasters, including some of the world's greatest musicians, regularly receive.

When discussing this matter in Washington, before the Congressional Committee, your Editor was asked whether such broadcasts, which are far and away above the average of European broadcasts, could not be produced under government operation, at a far lower cost. The answer was that the law of supply and demand applied to music as well as to any other condition in life. The famous basso, Chaliapin, was, it was reported, expected to return to Russia (U.S.S.R.) to sing for a comparatively low fee offered in currency that could not be removed from that country. Meanwhile, Chaliapin had sung here for thousands of dollars a night. Naturally, the artist sells his wares in the highest market. Americans should know that broadcasting programs have cost as high as a thousand dollars a minute. This is the price reported to have been paid to the New York Philharmonic Symphony Orchestra with Toscanini conducting (General Motors Hour).

The objection, rising in our own country, to the American system of supporting radio by commercial sponsors, came from certain obvious abuses which the big broadcasting companies are striving energetically to remedy by establishing basic codes of operation which are far more stringent than those which affect many newspapers.

Mr. William S. Paley, President of the Columbia Broadcasting System, has just sent us a booklet, "New Policies," which contains a list of these restrictions, which will be greeted with great satisfaction by ETUDE readers. For instance, the following restrictions are placed upon broadcasts to children:

"The exalting, as modern heroes, of gangsters, criminals and racketeers, will not be allowed."

"Disrespect for either parental or other proper authority must not be glorified or encouraged."

"Cruelty, greed, and selfishness must not be presented as worthy motivations."

"Programs that arouse harmful nervous reactions in the child must not be presented."

"Conceit, smugness, or an unwarranted sense of superiority over others less fortunate, may not be presented as laudable."

"Recklessness and abandon must not be falsely identified with a healthy spirit of adventure."

"Unfair exploitation of others for personal gain must not be made praiseworthy."

"Dishonesty and deceit are not to be made appealing or attractive to the child."

Another source of relief is the information that a taboo is put upon broadcasting "which describes graphically or repellently any internal bodily functions, symptomatic results of internal disturbances," and so on. It is reassuring to learn that no longer will laxatives be served from *hors d'oeuvre* to *café noir*.

Another gratifying assurance is that (upon evening programs) no longer than six minutes in the hour may be devoted to commercial announcements.

Other restrictions aimed to make radio advertising more secure in protecting the buying public are designed to put broadcasting on a higher ethical plane. These are certainly movements in the right direction.

We have repeatedly assured our musical readers that we have felt that the great ocean of American broadcasting would create a vast interest in music study—that is, the study of an instrument. Piano sales are today increasing in all parts of the country. Radio listeners are not content to do without investigating the mysteries of music through music study. We recently entertained a world famous pianist over the week end. He told us that before leaving England he learned that one British manufacturer was making five hundred pianos a month and could not supply the demand. He attributed this to the interest in music created by the radio.

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please give me a specification of a church organ of four manuals which can be built in a church seating about six hundred people, for approximately \$20,000? How is the tone of the Cor Anglais produced? Where can I secure copies of "The Diapason" and what is the subscription price? Is there any way of regulating tremulant from the bench so that it can be made to vibrate slowly or rapidly as desired? What is the usual number of notes included in a set of chimes? —P. B.

A. The amount of organ you can secure for the price you name depends on the builder selected. We are sending you by mail two specifications which can be built by representative builders for twenty thousand dollars approximately. Cor Anglais (English Horn) is a reed stop. It has been produced in two ways, with striking and free reeds, the most successful tonally probably being of the latter class, according to Audsley's "Organ Stops." Details may be found in the book we have mentioned. Copies of "The Diapason" may be secured by addressing 1507 Kimball Building, Chicago, Illinois. Subscription rate in the United States, \$1.50 per year. The ordinary Tremulant cannot be regulated from the organ bench. We are of the opinion, however, that some instruments are constructed with tremulants that can be controlled from the console. The compass of "Chimes" varies. We prefer twenty-five notes.

Q. Is it appropriate for the members of a choir to put on their robes in a separate room and march to the choir stand, or should they dress in the choir space? What color robe should be used? Will you correct the order of service I am sending you? —E. L. W.

A. We think it much preferable for the choir to put on their robes in a separate room—not in the choir location. The question of color for the gowns should be decided by those in authority in the church. Black seems to be the predominantly used color. The Order of Service is also subject to those in authority in the church. We suggest a *Gloria Patri*, or some other response after the lessons from the New Testament, since a *Gloria Patri* is used after the lesson from the Old Testament.

Q. I am in about the fifth grade of piano—I have had Bach's two part inventions, "Sonata Album," and pieces by Chopin and Godard recently. I am taking harmony in school next term as well as continuing piano. I would like to learn to play the pipe organ and can take it in a night school class if I wish. Do you think it would be wise to do so? Do you think I have had enough piano practice to play the organ without an excess of practice? —M. K.

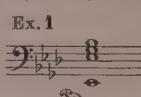
A. If you have a well developed piano technique we see no reason why you should not take up the study of the organ. We, of course, are not familiar with the quality of the teaching you will receive in a night school class. You should get as much practice on the organ as is possible while keeping up your piano technique.

Q. I am enclosing list of stops on our two manual organ. What is the best registration for regular church hymn playing? When using Chimes for "Silent Night" what registration would be effective? Our choir is to sing Adam's Cantique de Noël. What would you suggest as a suitable registration for that number? Give the names of some stops that you think could be added to the organ, or any changes that might be made; also the approximate cost. How may the "Off" stops be used? —A. B.

A. The organ is very limited in scope. For hymn playing with congregational singing we suggest: Salicional, Stopped Diapason and Flute 4'. Great—Dulciana, Melodia and Open Diapason. Pedal—Lieblich Gedeckt and Bourdon. Couplers—Swell to Great, Swell to Great, 4', Great to Pedal, Swell to Pedal and Swell to Pedal 4'. For additional brightness add Great to Great 4'. For accompanying chimes you might select the most effective from the following Swell organ combinations:

Aeoline and Stopped Diapason
Salicional and Vox Celeste
Vox Humana

The melody can also be given on chimes without any accompaniment. In accompanying the Adam number we suggest that you select enough stops on the Swell organ to support the voices, using on the Great, Melodia (Swell to Great optional). Our idea would be to play the left hand part, rearranged, on the Swell organ with the right hand playing the moving part on the Great organ. We would rearrange the left hand part to avoid "thinness" and "thickness" of that part. For instance, in the first measure we suggest for the left hand part



instead of the notes given. Other measures may be treated similarly to avoid "thickness"

caused by notes being placed on the lower part of the keyboard and "thinness" such as would be present if measures such as number five were played as written. By "Off" stops we presume you mean "Unison Off." These stops cancel the speaking of stops drawn on the particular manual, except through the couplers. You can find their use by drawing one of the Swell stops—then by putting the unison "Off" you will cause the stop not to speak. Next add Swell to Swell 4' coupler and you will find the stop speaking an octave higher through the coupler. It will also speak at its original pitch through the Swell to Great coupler. In our opinion the organ is lacking in speaking stops that produce brilliancy and our suggestions for addition would include on the Great Organ—Octave 4'—Octave 4' and a bright Cornopean. Of course many more stops can be added to an organ as small as the one you specify. You will have to investigate the matter of the advisability of making additions to the instrument and the cost no doubt can be furnished you by the original builders of the organ or some other builder.

Q. What is the traditional tempo of the Hallelujah Chorus from "The Messiah"? Is there a slowing up at "The Kingdom of This World"? Is the "h" in Hallelujah sounded or is it Alleluia? Which is traditionally correct? —R. S.

A. We do not know of any traditional tempo for the *Hallelujah Chorus*. Tempos are rather elastic matters and vary somewhat according to size of chorus, size of auditorium, acoustics and so forth. The tempos suggested for the *Hallelujah Chorus* vary from $\text{J} = 132$ ($\text{J} = 66$) to $\text{J} = 84$ with a seeming preference for $\text{J} = 72$. Dr. Henry Coward in "Choral Technique and Interpretation" says—"It should be sung majestically at about the speed indicated— M. 72 , four crochets to a bar—and not hurried, as it often is." Dr. Coward also indicates that the phrase "For the Lord God omnipotent reigneth" should be taken "in a broad and stately manner at about M. 60 , the original tempo M. 72 being resumed at the *Hallelujahs*." Dr. Coward suggests a decided slackening of the time ($\text{J} = 56$) for "The Kingdom of the World." Our recollection is that the "h" has usually been used in the *Hallelujahs* and Dr. Henry Gordon Thunder of Philadelphia, who has conducted the "Messiah" over fifty times, informs us that he uses the "h."

Q. I practice on an organ of which I enclose list of stops. Will you please explain when and how to use the two expression pedals? There is a lever next to them which I think is used for full organ effects. Am I correct and when and how should this be used? Will you tell me which stops to use for: "Swell, full, without 16'"—"Great, full"—"Great to 15th coupled to Swell" (there are no couplers on this organ)—"Full organ"—"Great full to Mixtures"? What shall I use for Diapasons? Please give prices of the following: "Master Studies for the Organ" by Carl; "Eight Little Preludes and Fugues for Organ" by Bach.—L. W. V.

A. Unfortunately for you, the organ is a typical theater instrument and is not adapted to the class of compositions you evidently use. We do not know the details as to what stops are controlled by your individual expression pedals. We suggest your finding these details by trying out the various tone colors and notice which expression pedal produces a *crescendo* and *diminuendo* on the stop being used. *Crescendo* and *diminuendo* are the functions of the expression boxes. We do not know definitely that the lever you mention is a "full organ" pedal. If you find that is its function, it can be used when "full organ" is desired "quickly." Care must be taken that stops not desired, such as tremulants, percussion and so forth, are not "on" when "full organ" is used. These pedals are generally reversible—that is pressing down will reverse the position "on" or "off." The specification of the organ is not adapted to such combinations as "Swell full without 16'"—"Great full"—"Great to 15th, coupled to Swell" and "Great full to Mixtures." For "Swell full without 16'" you might omit some of the louder stops and 16' stops, adding the louder stops and one 16' stop (perhaps *Contra Viole*) for "Great full." For "Great to 15th with Swell coupled" (not "coupled to Swell") include 16'-8' 4' 2' and 2' stops. For "full organ" use pedal already mentioned if you ascertain that to be its function. For "Great to Mixtures" use same combination as for "Great to 15th"—perhaps adding the *Tierce*. In all these ensemble combinations omit such stops as *Vox Humana* and *Kinura*. You have no stops that will suggest Diapason quality. Our advice would be to use this organ for technical work generally and for registration when possible. The prices you ask are as follows: "Master Studies for the Organ," by Carl, \$1.80; "Eight Little Preludes and Fugues for Organ" by Bach, 50 cents. These books may be had from the publishers of THE ETUDE.

"Arpeggioing" the Arpeggios

By Gladys M. Stein

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Bands and Orchestras:

(Continued from Page 81)

the trombone player, were he to play constantly in one register. To overcome this, practice the chromatic scale conscientiously, first *lagato*, then *staccato*. Later make up varied programs with which to alternate from week to week, thereby creating eternal freshness.

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riety of human emotion may be accurately and sympathetically interpreted through the trombone. Because it is less mechanical than its brass brothers (trumpets and valves), or reed sisters (clarinets and saxophones), the trombone is placed in the "perfect" class, along with the violin and voice. It is constantly gaining in popularity and use. The time is not far off when there will have been attained for it a rank of the highest standing as both a solo and an ensemble instrument.



The Questionnaire Review

By Florence Scheib

AS A MEANS to provide a novel and interesting form of review, one which serves a definite purpose for the young student of the piano as well as for the teacher, the following "questionnaire" has proved beneficial and successful. This type of "test" is used extensively in the various lines of study in the schoolroom, so why not introduce it to our younger piano pupils who shrink at our direct questions concerning certain elements of music, which they have studied?

This little review is really the student's own story of the work covered by him in approximately his first twelve lessons. It replaces any "point-blank" questioning, on the part of the teacher, but it enables her nevertheless to ascertain whether or not her efforts have been fruitful.

If possible, it would be best if the teacher could provide mimeographed copies of the following "story."

The piano keyboard is made up of a number of black and white "keys." There are black keys and white ones. All together, there are keys.

The black keys are divided into groups of's and's. The white keys are named from the first seven letters of the alphabet, these being .., ., ., ., ., ., .

Between the two black keys there is a white key. The name of this key is Here is a picture of "D" in three positions:

.....
.....
.....

A "picture" of a key, producing a given sound with a given pitch, is called a note. There are different kinds of notes. The various note values which I have studied thus far are: (use C above middle C for example).

.....
.....
.....

In order to distinguish one note from another, they are placed on a staff of eleven lines called the staff. The top five lines are called the clef, while the bottom five lines are called the clef. The eleventh line is an imaginary one between the two groups of five lines. The note falling on this line is called middle

The staff is divided into even sections, called, by lines known as From one bar to the next is a Just as one's mother uses a measuring cup to measure sugar and flour, a measure in music measures off a sufficient number of notes to make up the necessary number of counts. How many? That is what the signature, at the beginning, tells.

In the time signature, two-four, at the beginning of the measure, the "two" tells and the lower number "four" indicates the note value for count.

The other kinds of time I have had, are: four-four and three-four.

Three-four time means counts to a measure, a note receiving count.

Returning again to the keyboard, everyth white key, we find, is the same. Upon playing them together, we discover something else. The effect does not "hurt one's ears," as the tones are exactly the same, only one is higher in the scale than the first. As we move up the keyboard, the tone becomes higher, lower (cross out incorrect word). The tones included between one key, and its repetition, compose what is known as an

From one key to the next is called a step; if there is a key between, it is a step.

Thus far, I have learned two key signatures: key of having no sharps or flats, and the key of having one sharp. This sharp tells me that every time the note "F" appears in the number I am about to play, I will have to raise it a half step. In other words, I will play F#.

The names of the following signs are:

b
.....

I have learned the meaning also of these marks of expression

p
pp
f
ff
mf

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Three Keys to Violin Technic

By Albert Green

IT IS RATHER difficult to establish a definite boundary line between purely mechanical technic upon an instrument and musical expression. In a correct interpretation of any composition these two elements are interwoven in such a manner that one can scarcely define where technic ends and expression begins.

Many pupils of violin and viola reach an impasse in musical expression and often the key to the situation lies in the solution of some mechanical or technical problem. However, there are three primary obstacles which must be overcome before the student can develop into the well-rounded artist—three mechanical phases which every artist has long since mastered and which every student must learn if he desires to become an artist. These are:

First, body motion; second, left hand finger pressure; third, bow pressure at the tip.

Body Motion

ALL MOTION other than movement of the arms is classified as body motion.

It seems almost necessary for some students, when reaching for a lower string, to bend forward at the waist instead of raising the right arm; to sway the body or to shift the instrument to the right or left when going into a high position (instead of allowing the left arm to do the work); or perhaps to go into a series of absurd motions when a difficult passage is encountered. There are other instances where body motion is substituted for the correct arm movements. Of course, the thesis of an absolutely rigid body is not being advanced. But, if the body sways unduly or goes through any kind of unnecessary motions, displacing the position of the instrument—its angle and the pressure with which it is held—we must sooner or later arrive at a condition which will add untold difficulties to the performance.

The duty of the bow is to produce vibration of the strings. Continual shifting of the instrument resulting in the constant varying of the angle made by the bow and the violin, is merely yielding to certain bow weaknesses. It is sometimes possible by the use of such shifting to cover faults in bowing to a certain degree. For the artist having a peculiar inability, such methods may sometimes be necessary. The aim of the student, however, should be to discover such faults and to try to overcome them.

Excessive body motions do not aid tone production. Where they are not used as a cloak to cover deficiencies they are quite likely due to uncontrolled nerves or poor habits. They also divert attention from necessary motions, especially when practicing. Some artists have singular, individual motions of the body, but these motions should not be copied without reason, by the student. After the correct elements are mastered certain liberties may be excused. However, the point for the student to keep in mind is that a firmly held instrument and proper arm motions are the

only necessities to good tone production. Normal body motion is an embellishment, while excessive, uncontrolled motion is rarely a help.

The following experiment is recommended to the student: Grip the instrument firmly and play. The right and left arms are then in motion. If the chin grip must be changed often or if the body goes through motions other than a slight sway from side to side, a mirror should be used to ascertain the character of this excess motion, why it was done and what was the cause of it; is it of any assistance to actual performance? Is it an advantage or disadvantage?

Of course, it is only when practicing that the student should keep his mind on this problem. If the proper body conduct is not developed by the student in the studio, until it becomes a habit, any thought of it during a public performance may interfere with an otherwise satisfactory interpretation.

Finger Pressure

A SIMPLE EXPERIMENT will demonstrate the different qualities of tone produced with varying finger pressure. Place a finger of the left hand on the string with medium pressure, pluck the string, and then repeat with firm finger pressure. The firm pressure assures a more clear and resonant tone than when the medium pressure is used. Although this difference is not strikingly distinct when the bow is used, it is present enough to be considered one of the symbols by which the artist is distinguished from the student.

Finger pressure beyond a certain point does not enhance tone production, but diminish it below this point and the tone quality immediately suffers. Finger pressure in this case is a mechanical prerequisite which has direct bearing upon playing with what we term "expression."

The study of firm finger pressure will not only yield direct results in overcoming flaccid fingers but will also lead to certain other improvements in the left hand.

It is not difficult to press the finger firmly when playing long or extended tones; but since firm pressure is also a necessity in fast passages, the student must be absolute master of this technical problem. It can be seen that if the left hand is not in a strained or tight position, it becomes a simple matter to drop the fingers on the strings, using their own weight and length as levers (as though the finger tip was the head of a hammer and the knuckle joint the end of the handle). With this relaxation as a beginning it is not difficult to add a reasonable amount of force so that the finger tip drops firmly upon the string.

At any rate, no matter what method is chosen in the study of firm finger pressure it will be found that the dropping of the fingers will have to be under control. The more this firm pressure is mastered the closer one approaches a perfect hand position, for in order to acquire good pressure,

two things will have to be correct; first, the position of the hand and second, the manner in which the fingers are dropped.

It is possible to play fairly well without the left hand being entirely efficient. But if we take up the study of finger pressure and persevere along correct lines, weakness of hand position will disappear and musical expression in general will show a vast improvement.

Bow Pressure at Tip

IT IS a common fault with students to have inadequate bow pressure at the tip. The weight of the bow on the string at the tip is naturally less than at the nut. Therefore, it is more difficult to exercise bow pressure at the tip. It requires special training to develop firm tone at the upper end of the bow, since the natural elements of weight and pressure are obstacles to be overcome. Where this problem is not taken into consideration a continual *decrescendo* is experienced when bowing towards the tip, and this detracts considerably from good musical form or interpretation.

In cases where poor tone production is found to be a fault of the bow arm it is usually because of weak pressure at the bow tip more than any other single bow fault. It is possible for the student to go through many bow exercises utterly unconscious of this problem. Once the study of tip pressure is taken up however, a more comprehensive understanding of the mastery of the bow is obtained. An even tone control and a clearer realization of the meaning of dynamics are brought to the fore.

If a cross section of all classes of students were analyzed it probably would be found that tone production on the whole is faulty among those whose bow pressure at the tip is weak and uncontrolled. The reason for this is that good tone production necessitates bow control in both speed and pressure. When the problem of bow pressure has not been given special study it is normal for the pressure to be less at the tip than at the nut. When this has been studied, however, a steady, firm tone can be obtained over the entire length of the bow. . . .

A student who is not aware of this bow fault does not realize what a tremendous difference it makes in his performance. This mere mechanical defect may mark as deficient in musical expression, a performance which otherwise might be fairly acceptable. A tone that constantly diminishes at the tip can not convey correctly the true musical sense of a composition.

The benefits to be derived from developing tip pressure will affect the performance in general. The student will feel a more direct sensation of bow control since he will be conscious of pressing at the tip whereas previously he had merely drawn the bow in that portion. Bow pressure at the tip is one of the few technical details which can scarcely be overemphasized.

It should be kept in mind that these three phases of violin technic must be mastered if the player would be considered in the artist class and no student can hope to be musically at his best unless he has conquered these mechanical functions which, after all, can be mastered with careful, patient repetition.

Women Violin Makers

By Robert Braine

WHY IS IT that the fair sex have not taken to violin making and repairing to a greater extent? The woman violin maker is indeed rare in the field of the arts. We have women sculptors, artists, wood carvers, lace makers, costume designers, and makers and designers of all sorts of beautiful and useful articles. It is strange then that they have not given more attention to the art of violin making, and to the repairing of string instruments. It would seem that this work would offer an excellent field for women, who are constantly looking for new lines of endeavor, leading to fame and perhaps fortune.

At the present time we do not know of a single really eminent woman violin maker, who has produced instruments of a genuinely fine quality, comparable to those of the masters, although there may be a few female experts in this field tucked away in obscure corners of Europe, from which news in some lines of artistic endeavor is slow in reaching the outside world.

In a recent issue of THE ETUDE, we

commented on the dearth of women violin makers and repairers. Referring to this article, a subscriber to THE ETUDE, living in Nova Scotia, Canada, wrote that he knew of several women violin makers in England, who had done excellent work. The writer, Mr. Eric L. Armstrong, who is a violinist himself, wrote:

"It may interest you to know that a Rev. William Meredith of Bridgenorth, England, had a daughter who was a very talented violin maker. She and her father made a 'set' of violins, named after the twelve apostles. It was my pleasure to have played on the violin christened 'Luke,' which had a tone that I have never heard on any other violin. Imagine a full-voiced Stradivarius with a suggestion of that crispness which a trombone player calls 'rip,' and you have it, yet the 'rip' enhanced the tone, and in the hands of a brilliant violinist would be a priceless treasure."

"The Rev. William Meredith Morris, author of the work, 'British Violin Makers, Past and Present,' had made fourteen

violins up to 1903, and his wife had assisted him in the work.

A W. Constable of Leeds had a daughter, who was a maker and also a violinist. I heard her play on a violin of her own make. Her tone had a light and bird-like quality, excellent in singing passages, but not so good in duos, when the piano obscured it. This may have been due to the fact that the young lady lacked the physical strength to produce a big tone.

"I am at present using up idle time to make a violoncello of local Canadian wood, and my wife is assisting me in the work. I have excellent 'tiger-marked' maple and spruce cut from my own wood lot that is ten years old. The fingerboard, pegs, and

so on, will be of 'Indian pear' wood, locally known as 'iron-wood.' It is a rich brown, the same specific gravity as ebony, and very hard to work. My idea is to enter it in our provincial exhibition, as an example of the work of our native woods.

The article by Beatrice Harrison, eminent English cellist, in the June number of THE ETUDE, was very refreshing, describing, as it did, how she played the cello in her garden in England accompanied by the nightingales. I have local knowledge of this lady's power to charm the birds.

"I myself am guilty of beguiling our local song-bird with the violin, and find it a delightful diversion." And so the music of man and music of nature join hands.

The Secret of Playing the Violin in Tune

By T. W. Williams

FAULTLESS intonation is the result of unconscious finger adjustments. In other words, one's fingers slide to the exact pitch location without any thought on our part: a reflex action of the muscles resulting from impressions made upon the brain by the auditory nerves. An unconscious performance, similar to beating time with one's foot.

One of our physical senses may be so trained, by constant association in some act with another of our physical senses, that it will respond, simultaneously, to the same impulses. This is why people, when they are not thinking, do such strange things, as well as to acquire so many undesirable habits. But habit is nature's way of accomplishing difficult things which require precision in muscular movements.

So important to a violinist are these unconscious muscular movements that we shall attempt to set forth a plan by which they may more quickly be developed.

In the first place, we must remember that it is a dual performance, in which two entirely different faculties are taking part, each of which must be accurately timed to act with the other. A rather complicated affair? Something like teaching a child how to walk, and then leaving him to finish the job by himself. Or, differently expressed, muscular reaction to what one hears.

The placing of one's fingers on the strings is, of course, determined by what one hears; but the direction they should move to correct a flat or sharp note is determined by another mental faculty which, gradually, is withdrawn as one becomes capable of doing without it. This condition takes place when the fingers slide automatically (without volition on our part) to the right note.

What we shall now say may be rather unconventional, so far as "time-worn" methods are concerned, but we are in a modern age and not supposed, always, to teach or to do, precisely, as our prehistoric ancestors did.

High Harmonics

By Frank W. Hill

If you have difficulty in shifting to a high position to play a harmonic such as here indicated



practice moving the bow slowly during the shift. This does not mean to change the tempo but it will be necessary to use less bow on the shift. This procedure results in bringing out the harmonic tone in a clear and brilliant style. Nothing more definitely marks the master of the bow and strings than does the ability to draw a clear and sympathetic harmonic tone.

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LETTERS FROM ETUDE FRIENDS

An Unusual Class

TO THE ETUDE:
In my sixty-second year I am teaching a class of seven piano pupils, two guitar pupils, five mandolin pupils and two xylophone pupils. Out of that number I have four paying pupils—and out of that number only two would be taken from other teachers and they are neighbor children.

We have an orchestra of nine members and they have made ten public appearances—a very enthusiastic class of children who are enjoying group work and who oftentimes put forth some excellent ideas.

Tomorrow we have a half hour rehearsal—a picnic supper—and then a valentine box. I'm glad my heart is still young enough to enjoy it all with them. They are soon to have uniforms. I have always gained much from THE ETUDE departments and if we can help by passing on our happy times we would be so glad to do so.

—MRS. JOHN REID.

Driving the Idea Home

TO THE ETUDE:
Many piano teachers have a scholarly approach to their calling and no fault can be found with their erudition but they do not turn out many good pupils because they overlook one simple rule.

It is not enough to tell a pupil to keep his wrist relaxed: the idea must be driven home. How? By building up the idea in the pupil's mind through repetition, and so forth. At one lesson give a little talk on the importance of relaxation. At the next lesson show the

pupil a few exercises that will help relax the hand and arm. At the next lesson give an illustration to show the importance of relaxation. For example the teacher might tell the pupil that to play with a stiff wrist would be like a motorist driving without oil. Later more relaxation exercises can be given and the pupil should be told to play all passages softly, at times, so as to get the feel of relaxation.

If the foregoing formula is followed relaxation becomes part of the pupil's approach toward his work. Other ideas can be driven home in the same way. A minister once said that his congregation never had any idea what he was talking about until he had repeated it three or four times.

—HAROLD MYNNING.

Scaling a Ladder

TO THE ETUDE:
Boys in particular, and girls in general dislike scale practice. One way in which I have interested my boys in scales has been to compare the scales to a ladder, and their own fingers to men. Firemen usually practice running up a ladder until they can reach the top without a misstep, and then grasp the top rung as sign of the achievement. If a boy can watch the performance or visualize it, he will make the comparison very easily.

I have watched a very jumbled scale become gradually straightened out into a smooth run of notes with a clear top note, to show the top of the ladder; and going down is also an even succession of the correct notes.

—D. F. FREAS.

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VIOLIN QUESTIONS

Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Progress at Sixty-eight.

W. B. E.—I cannot find any details of the violin maker Terence O'Laughlin, who made violins in Boston, and later in Los Angeles. Possibly some reader can furnish the information. 2—I am glad to hear that you enjoy violin playing, and are making progress at the age of sixty-eight. While you may not be able to become an expert violinist, you can learn a great deal. 3—Glad you like the Violinist's Etude, and that it helps you.

Re-hairing the Bow.

M. L. S.—You can find complete instructions on how to re-hair violin bows in the little book, "The Violin and how to Master it" by a Professional Player. This book can be obtained through THE ETUDE. However it would be better if you took your bow to a professional repairman, as the re-hairing operation is quite difficult and needs much experience and skill.

Violin Purfling.

A. F.—The purfling at the edges of the back and belly of a violin is purely ornamental, and has no effect on the tone, nor does it weaken the edges to any appreciable degree. The purfling is inlaid with very thin strips of black and white wood, at the edges of the back and belly. Three or four strips of wood are used. A violin without purfling, and we sometimes see them in the cheaper grades, presents a very unfinished appearance. In the very cheapest grades of violins (four or five dollars) stripes to give the appearance of purfling are sometimes put on with black paint.

Playing Trills.

M. N. G.—Play the trills you inquire about like those in Exercise No. 16 (second bowing) in the Kreutzer studies. 2—Violinists differ as to what part of the bow should be used in executing various passages in certain compositions. However, I should advise using the middle of the bow, or between the middle and the frog, in the rondo about which you inquire.

Wagner's Prize Song.

T. H.—There are many arrangements of the Prize Song from "Die Meistersinger" by Wagner. The best is that by Wilhelmj, but it is rather difficult. Many easier ones can be obtained. Ask your music dealer.

Judging One's Progress.

E. S. M.—The man you name bears a good reputation as the maker of medium grade violins. 2—I do not know whether he makes his violins entirely by hand. I should judge the work is partly by hand, and partly machine made. 3—if you play the compositions you name really well, and in an artistic manner, you have made good progress for the few years you have studied. However, I should have to hear you play them, before I could give an authoritative opinion. As your home is not very distant from Detroit, Toronto and Montreal, I would advise you to visit one of these cities, and play for a really eminent violinist or teacher, paying him for his time of course. He would give you a good examination, give an opinion on your talent, and advise you as to your future course in music.

Violin Price Lists.

C. B. S.—Julius Caesar Gigli was a violin maker who made violins in Rome in the eighteenth century. He was not a famous maker, like those of Cremona, but made some good violins. The label from one of his violins reads: "Julius Caesar Gigli, Romanus, Fecit Roma Anno 17—1754." I do not know of any price list of violins which would do you any good. Most of these lists are subject to a discount, and the market price of violins varies from year to year. The violin you are thinking of purchasing would also have to be examined by an expert. Violins by the same maker often vary in price, some being worth twice as much as others. Do not pay a large price for a violin, unless you have the word of a first class expert that it is genuine, and that it is worth the price asked for it.

Studying with Concert Artists.

L. C. C.—I doubt very much whether you could arrange to take regular instruction from virtuosos now on tour in this country, such as Heifetz, Elman or Kreisler. They do not devote any time to teaching, except perhaps in occasional cases. Their fees, in such instances, would no doubt be very high. As they are continually on tour, it would be obviously impractical to attempt to hold to any regular teaching schedule. Only the most advanced pupils could get much benefit from lessons with weeks and sometimes months between them. There are any number of excellent private studios and conservatories in this country, where you could obtain lessons at regular intervals.

A Testore Violin.

T. A. D.—Carlo Giuseppe Testore violins (Milan, Italy) rank high among Italian instruments. Assuming the specimen, about which you inquire, is genuine, and in good condition, its value would probably be in the neighborhood of \$1,500. A specimen of this maker is offered at that price, in the catalog of a leading American dealer. Violins by the same maker vary considerably in price according to quality.

Concerning Guarnerius.

E. A. P.—Joseph Guarnerius was one of the greatest violin makers of Cremona (Italy). The price of his instruments has increased greatly of late years. There have been sales as high as \$25,000, or even more in the case of choice specimens, within the past ten or fifteen years. There are, however, hundreds of thousands of imitations of Guarnerius violins, some of which sell for only nominal prices. It is best to be very careful when purchasing these high priced old instruments.

Judging Progress.

E. S. M.—So many subscribers write to the Violinist's Etude, giving a list of the violin compositions they have studied, and how many years they have studied on them. They then wish to know whether they have made good progress, and whether it is worth while for them to continue their studies. They do not seem to understand that it is impossible to give an opinion on anyone's talent, and progress, without hearing him play. The whole matter hinges on how well he plays the compositions studied. He should visit any large city near his home, play for a really eminent violin teacher, and get his opinion on what progress has been made, also his advice on future study.

Keeping Within Bounds.

T. Y. R.—The "Caprices" of Paganini are extremely difficult, and are only intended to be played by great virtuosos. From what you say of the compositions you have already studied, I fear you are wasting your time in attempting to play such difficult compositions. Better confine your studies to works which are more within your abilities. If you have great talent, maybe you can work up to Paganini, in time.

Mastering the Trill.

M. N. G.—To attain perfection in playing trills, you cannot do better than to make a thorough study of the "42 Studies" by Kreutzer, numbers 15, 16, 17, 18, 19, 20, 21, 22. Nothing in the way of trill passages is likely to bother the student who has mastered these studies perfectly. 2.—The trill should commence sometimes on the principal, and sometimes on the auxiliary note, that is, the note above the principal note. 3.—In a fast passage, there would be fewer notes in a trill, than would be the case in the same passage in very slow tempo. 4.—If there is a public library in your city, you no doubt could find there a book containing an article on trills, with perhaps various trill passages written out. I would advise you to consult such works.

Unfair Criticisms.

W. B. E.—The Violinist's Etude receives many requests for opinions on various makes of violins and other instruments, violin bows, chin rests, contrivances for improving the tone of violins, and musical goods of all descriptions. In justice to our advertisers, it is not possible to grant these requests. In the case of Cremona violins, and other old violins, by makers long since dead, it is quite different. The whole world comments on these antique masterpieces, and no living violin maker or dealer is affected thereby.

Spinal Trouble from Violin Playing.

E. M.—There is considerable difference of opinion among violin teachers as to the order in which the positions should be studied. As you say, the average method takes up the positions from one to seven in regular order. Many teachers follow the method you use, of teaching the positions in the following order, one, three, five, two, four, and so on. While your method possesses decided merit, and is used by many teachers, I do not know of any published method in which the positions are given in this order. However, you can use any order you like in teaching the positions, skipping about as you think best. One teacher in Europe, and others I have heard of, do not start with the first position, but with the third, claiming that the proper position of the hand in playing in the positions can best be achieved by starting with the third. There is considerable merit in this also. 2.—I have heard of hip and spinal trouble in the case of violin students, but do not think it came directly from violin playing, especially if the pupil played properly, with the correct movements, and in the right bodily position.



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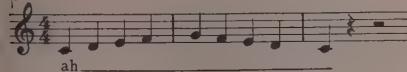
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Abuse of Voice.

Q. I am nineteen and have a fair tenor voice, but it has a husky quality which makes people think I should clear my throat. In High School I was cheer leader. Could that have caused my trouble? Please tell me what caused my trouble, and how I can remedy it?

H. A. G.
A. It is quite probable that as a "cheerleader" in High School you greatly abused your vocal organs and are now suffering because of that. No one who thinks well of his or her voice, or its possibilities, should accept a position as "cheer-leader." Leave such duties to those whose voices are of no present or probable future value for musical purposes. We know a tenor who greatly enjoys professional wrestling matches and who lets himself go with the crowd in yelling, and cheering on the combatants. For a week after that sort of vocal exercise his voice is of no value whatever for real singing. Presumably you no longer cheer at games, as you are now endeavoring to sing. Clearing your throat will not help permanently. Practice first the short scale,

Ex. 1

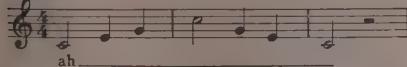


Do this with a controlled breath and light voice, using first *ah*, then *a* (as in fate), and then *e* (as in feet). Will that the tone shall be clear and musical, but not strong. Listen to the very best singers you can reach, and then try to reproduce the tone quality they use on these vowels. Use only the easy middle pitches at first, and as ability increases, very slowly transpose this exercise up and down by semitones.

Listen, listen, listen to the tone quality, insisting the ear shall recognize beauty and clearness rather than strength of tone.

Follow this scale work with the arpeggio of the tonic triad,

Ex. 2



at the same time applying the same tests with the ear.

Along with these studies, practice sustaining tones for several beats, on easy middle pitches, first on one and then the others of the vowels mentioned, again listening to your tone-quality, strongly willing that it shall be clear (not breathy, husky, nasal, guttural or palatal), bright, rather than dark or sad in color. The *e* sound in "Cheer up" is bright. The *oo* sound in "doom" is dark. Get into the hands of a good vocal teacher as soon as possible.

VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Clearing up the Voice.

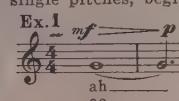
Q. I am an interested reader of your columns. Please give the name, publisher, and cost of an authoritative book on the cultivation of a good singing voice.

2.—I can sing from G below Middle C to G two octaves higher. In the second octave, from C to G the tones are very weak. How can I strengthen them?

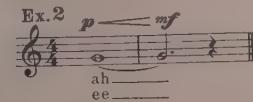
3.—I am twenty-two; is the physical development of my voice complete?—Mr. S. W.

A. "The Art of Singing," William Shakespeare; \$2.25, latest revised edition. May be secured through publishers of THE ETUDE.

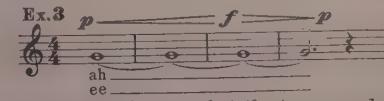
2.—By correctly singing vowels upon slow scales, arpeggi, and upon sustained tones. Also by practicing carefully the "swell" upon singing pitches, beginning with



Use this on a very comfortable tone in the middle compass of the voice. Then try



and after this can be smoothly done, then take up



In this work be sure that the tongue and jaw do not stiffen at any time and that the louder tone is of the same quality as the softer one, assuming that to be of good quality. You will very much need the instruction and criticism of a good teacher in developing your upper range. We do not know that your lower and stronger tones are now upon a correct basis. If they are not, better bring them into the fold as soon as possible. The Shakespeare book, if read and reread, and really studied, will surely make you understand what a problem you have before you.

opera singers are by no means always good examples, so far as vocal technic is concerned, for the student to follow. Caruso overpushed his voice, and had to put himself, at the middle of a season, for weeks in the hands of a throat specialist. Thereafter he sang more carefully and, according to Wm. J. Henderson, the leading newspaper vocal music critic of New York, more artistically.

You will find in "How to Sing," by Lilli Lehmann, and "Lyric Diction for Singers," by Dora Duty Jones, extended information, with diagrams, concerning what seems to be the "head-arched resonance," and other points, mentioned by Madame Stueckgold. The publishers of THE ETUDE can supply these works. Meantime think this over: That which is "placed," in good singing, is the vocal mechanism; the parts being left in a state of freedom from rigidity, and adjusted correctly, in and of themselves, and in their relation to each other, as sound generators and resonators.

Compass and Breath.

Q. I would be grateful for answers to the following questions: (1)—I have been taking vocal lessons for three months. My range was from first D above Middle C to G. Now I sing to A-flat, and in vocalizing to reach B-flat. But I have not learned to go below D. Do you think I will ever sing below D? (2)—When I refrain from talking or singing for a while, and then begin to speak I seem to have lost my voice, but after speaking a while it is all right. After singing a song or two my voice becomes husky, and I sing my lower notes better. Can it be that my voice is strained—what can I do for it? (3)—What can I do to improve my breathing; I run short of breath and have to take a breath before the proper point.

—F. P. G.

A. (1)—We guess that you are a young man; at any rate, as you have been taking vocal lessons but three months there is no reason for worry about your compass. If you have a good teacher, and get upon a right basis for your tone production, your voice, in time, will surely show its natural compass, whether this includes pitches below the D you mention or not. (2)—We do not like the "getting husky" after singing "a song or two." Such a result ordinarily indicates "forcing" the voice. Cut down the amount of physical effort you are using when singing. At present work for quality of tone rather than for power, or extension of compass. Keep the top of your chest up (without the least strain) while singing. Sing not from note to note, or syllable to syllable, but from phrase to phrase, making the phrase your "unit." You would not think of getting "out of breath" when reading aloud. "Way down upon the Swanne River." Sing in this respect as you read. Do not allow yourself to become rigid anywhere in the body in your effort to "control" the breath. See the set of breathing exercises given in the writer's book, "Choir and Chorus Conduct-

ing."

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By Ruth Price Farrar

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On Wings of Song

(Continued from Page 84)

a small *ritardando* should be made at the end of measure 49, with a return to *tempo* again in measure 50.

I take both the first and the second octaves in the melody of measure 52, with the right hand.

In measure 53 the last three eighth note chords of the treble should be *rubato*, floating lingeringly on the top of the sixteenth-note figure in the bass; and again in measure 55 the treble chords must be played lightly, but with the top note of each chord brought out.

Play the first octave of B-flat, on the second beat of measure 54, with the right hand; and also the octave of C on the first beat of the next measure.

Interest in Variety

THERE IS AGAIN a *rubato* passage in the treble chords on beats four, five and six of measure 57, which should be played lingeringly; whilst in measure 60 the first three chords in the treble, marked *appassionato*, also must be stressed.

All the octaves on the lower staff, but marked with the treble clef, beginning with

the E-flat on the second half of the fifth beat of measure 59, and continuing with the D-natural and D-flat of measure 60, and with the B-flat and C of 61, and with the F and G octaves on the bass staff of 62, must be emphasized.

In measure 62 a little pause should be made on the octave C, on the fifth beat of the treble, to round off the phrase.

Having arrived at measure 66, a *ritardando* should be introduced, and the note D-flat, with the quarter note on the fourth beat tied to the dotted sixteenth note on the sixth beat, should be brought out, as also the two C's following them on the last thirty-second note of measure 66 and the dotted half note of 67. I play this half note C with the right hand.

The accompaniment is resumed in *tempo* and alone at measure 67, and it should die away in graceful broken *pianissimo* chords till measure 69, where the two final chords in measures 69 and 70 should have their top notes (that is, C and A-flat respectively) brought out with tenderness, thus bringing the whole work to a peaceful and lyrical close.

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QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrken

Professor of School Music, Oberlin College

Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tempo in Chopin Ballade.

Q. 1.—In my edition of Chopin's Ballade in A-flat, there is a warning note against a too fast tempo. What should the tempo be?

2.—Under the staff of the last eighth-note in measure 127 are these letters (T.S.P.). Five measures after is this sign (⊕). What do they mean?—N. P.

A. 1.—It has been my experience that, owing to the difficult left hand passages, this Ballade is usually played too slowly rather than too rapidly. The composition is marked Allegretto, which would indicate a fairly rapid tempo. It is impossible to give the exact tempo, but I should think M.M. $J = 76$ would be approximately right.

2.—I have two editions of this Ballade, and in neither of them does measure 127 contain eighth-notes, so you either have an abridged edition or you have miscounted the measures. I have seen these letters (T.S.P.) used to indicate that the sustaining pedal should be used and no doubt the mark (⊕) is to indicate its release.

Grace Notes.

Q. In Mr. James Bellak's "Analytical Method" page 59, I find these embellishments:



A footnote says to play the embellishments before the beat without interrupting the regular time. Dr. Th. Baker, in his dictionary, says that the first note of the grace notes should be struck on the beat. Which is correct?—V. W.

A. Such embellishments are played one way about as often as another. In this particular piece I certainly would follow the composer's instructions.

The General Pause.

Q. I am writing this letter with the hope of ascertaining your interpretation of a general pause (G.P.) as used in an overture for band. The question in my mind is whether the pause has any definite duration, such as two measures, or whether the duration is optional and at the discretion of the conductor.—W. J. K.

A. The pause in this case has no measured duration any more than the fermata does in solo music. In both cases the conductor must rely upon good judgment and musical taste to know how long the tone or rest should be.

Ties.

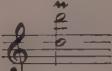
Q. It seems that I have retained practically nothing of what I learned about ties in piano music in my student days, and now I am finding this a serious handicap as I can almost never positively recognize a tie. I am now working alone on some of Bach's fugues and I am constantly running into this difficulty.—M. D.

A. A tie connects two notes standing for the same pitch. A slur connects two or more notes standing for different pitches. I believe that the application of these two definitions will solve most of your problems. Sometimes another voice interrupts the continuation of a tied tone and in the case of a keyboard instrument this makes it necessary to release the tone long enough to sound the same tone in the other voice for the sake of a clear rhythmic pattern. This may be confusing at first but with a little study even such an apparent inconsistency will become clear.

Staccato, Turn, and Tempo.

Q. 1.—In playing finger passages as in Chaminade's Pas des Amphores, measures 33, 34, and 35, should one use a pure finger or a wrist staccato? Is there any specified rule governing the use of the finger and wrist staccato? Is the wrist staccato used for double notes?

2.—When octaves are written with a turn thus,



how are they played? Is the turn played before or after the octave?

3.—At what metronome tempo should one play the Allegro Vivace, measure 35, and the Vivacissimo, measure 73, of Liszt's The Nightingale?—Mrs. L. A. A.

A. 1.—Most staccato passages can be played with various kinds of staccato, but it is generally understood that the faster the speed is the shorter the lever should be. Since the passage you mention is quite rapid, a finger staccato is probably best—perhaps with a very slight wrist combined; at least, there should be some wrist action on the accents.

2.—The sign is an upward mordent, not a turn. It affects the upper note of the octave only, and indicates that the principal note, the one above it in the diatonic scale, and then the principal note again are to be played very quickly, the third of the three being accented. The lower note of the octave is sounded when the principal note is sounded.

the first time. If the sign had indicated a turn, this would be played the same way, the octave D being struck first, this being followed by a turn around the upper note. The lower key is supposed to be held down while the turn is played, but people with small hands have to let it go and depend on the pedal to sustain the tone.

3.—Allegro Vivace, about M. $J = 104$, and Vivacissimo, about M. $J = 116$.

Questions About Form.

Q. 1.—I am puzzled about the repeat marks in measure 132 of Beethoven's "Sonata Pathétique, Op. 13." Should I return to the first measure of the Grave (Introduction) or the first measure of the Allegro de Molto con brio?

2.—Please give me the form of each movement.

3.—Give me the form and structure of Country Gardens by Grainger, and Chopin's Valse in C-sharp Minor, Op. 64, No. 2.—M. B.

A. 1.—Repeat only the allegro.

2.—The first movement is a modified sonata form. The second and third movements are in rondo form.

3.—I have asked my friend Victor Lytle for his analysis of these compositions and he states that he considers Country Gardens a ternary or three-part form with repetitions. The Chopin waltz is somewhat irregular in that one part of B is like part of A, but it would probably still be classed as a modified ternary form, because the third part is essentially like the first.

History of Music in the Public Schools.

Q. Will you give me some information on the origin of music in the public schools of America or advise me as to where I may obtain it. I would like also material on the place music fills in the life of the adolescent youth.—E. M. H.

A. Music in the public schools is less than a hundred years old. Boston was the first city to include it as a regular subject. You will find material in "History of Public School Music in the United States" by Birge. This book may be procured through the publisher of THE ETUDE. I know of no single source of information about music in adolescence, but I myself am writing a book on "Music in the Junior High School" which will treat the subject indirectly. This book is to be published next spring and it also will be procurable through the publisher of THIS ETUDE.

T. S. P.

Q. 1.—What should be the tempo of Chopin's Polonaise in A-flat?

2.—Under the staff of the last eighth note of measure 127 are the letters T. S. P. At the end of measure 133 is this sign ⊕. What do they mean?—N. P.

A. 1.—I should say about M. 92.

2.—I do not find these letters in any available edition of this Polonaise, but they probably stand for Tasto Solo Pedale, and constitute a direction for depressing the sustaining pedal (the middle pedal on a grand piano), the sign ⊕ indicating that the pedal is to be released. This pedal is used in addition to the damper pedal indicated by the usual signs.

Fingerings in Beethoven.

Q. 1.—For the 138th measure of Beethoven's Sonata, Op. 57, would you please write me a fingering which would remove the difficulty of holding the second half-note chord and trilling at the same time?

2.—Also in the last movement (37th measure from the end) can you give me a better fingering than the one given by Von Bülow?—A. H. V.

A. 1.—Try the fingering here given. If you catch the chord with the pedal and hold it through the rest of the measure you will not need to hold the half notes with the fingers.



2.—I have three editions of this "Sonata" before me and they all use the Van Bülow fingering. You might try 1-2-3-1-4-3-2, but five measures later you would have to use the other fingering again, so this will not help much.

Mystifying Lines.

Q. Will you please tell me the meaning of the two lines above the second group of eighth notes in Exercise 12, from "Selected Czerny Studies," Book I.—S. W.

A. The two parallel lines about which you inquire mean that the succession of thirds are to be fingered in the same way as the first pair. In other words, the first and third fingers are to strike each third.

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Mastering Those Difficult Passages

By Harold Mynning

SOONER OR LATER every pianist comes across a passage that, try as he may, he does not seem able to master it. He practices the passage slowly and carefully but sees no improvement. Obviously these passages require a special kind of practice.

Frequently a passage seems difficult because three or four notes, the weak links in the chain, are not mastered. This is often the case where the hand has to be contracted suddenly or shifted to a new position. Master this weak part of the passage and the chances are that you will be able to overcome a difficulty that seemed beyond your powers.

In spite of all that has been said about fingering, many pianists fail to play with assurance because they are not sure of the fingering. One can never learn to play correctly unless the piece is played with the same fingering every time. And to master the correct fingering it is especially necessary to start right. Do not make a practice of playing a piece carelessly several times to see "how it sounds." This careless playing is apt to make it more difficult

to play the piece with accuracy later on.

For passages of extreme difficulty it might be well to adopt the procedure of playing four notes forward and backward. This idea works, so to speak, when all other ideas fail. Simply proceed in the following manner. Play four notes in time and with the correct fingering. Now play these four notes backward. In playing backward the same fingering is used except that it is reversed; that is, if the fingering is 1, 2, 4, 5, it is, when played backward, 5, 4, 2, 1. Now start with the second note of the four notes just played and play four more notes forward and backward, and so on. Each time drop the first note of the four notes played and add one new note; that is, if the scale were to be practiced in this way, the pupil would first play c, d, e, f, forward and backward, then he would play d, e, f, g, forward and backward, and so on.

This requires time and patience but the result is well worth all the painstaking effort one may put forth.

Developing Swift Wrist Action

By George Brownson

IN PLAYING much of the pianoforte literature, particularly of the early grades, a swift rather than an enduring wrist action is essential. For example, in order to gain facility in playing these or similar figures,

Ex. 1



it would be a mistake to practice exercises such as

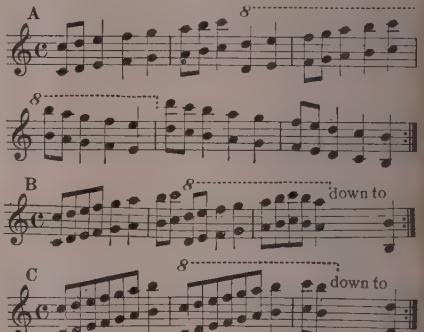
Ex. 2



which, since they require endurance afford little practice in swiftness. One has to play this type of exercise slowly and then gradually to increase the speed. Sacrificing swiftness for endurance, as can be seen from the preceding illustration, is contrary to the requirements of the music.

To develop swiftness and along with it endurance the following exercises are excellent. If an octave is too great a stretch for the young student he may play the exercises in sixths. Relax on the long notes to prepare for the playing of the short

ones. A more flexible, swifter wrist action is possible in playing the eighth notes followed by quarter notes on which one is able to relax, than would be possible if the eighth notes were continuous.



When exercise A can be played proceed to exercise B and so on. Additional exercises may be formed after these suggested rhythmic patterns.



Mozart for Little Folk

(Continued from Page 72)

who was recently asked by a reporter to name his favorite book. The lad was prompt enough with the title of his selection, but when asked who wrote the book he replied: "Aw, I dunno. I never pay any attention to the authors." Children are often like that when it comes to identifying composers with their compositions. And, when the name Bach or Beethoven means no more to a child than Smith or Jones, that is only to be expected. But to the children whose time was spent in the Mozart corner, Mozart is more than a name. He is, first of all, a lively little boy who loved fun almost as much as he loved music. He is the gifted child of a talented father and a sympathetic mother; a child who travelled throughout Europe,

giving concerts alone and with his sister when he was no older than the children now gathered in the Mozart corner. When they think of Mozart these children think of that little boy grown to manhood, a brilliant but unappreciated genius, one of the greatest masters the world has ever known.

Aside, then, from making the child's spare time count, this plan stimulates thinking along musical lines, sharpens interest and gives the pupil a strong incentive to acquire a musical background along with the technical instruction he receives in the studio. It requires but a small effort and portion of the teacher's time and the results will amply repay her.

"Music is the first, the simplest, the most effective of all instruments of moral instruction." —John Ruskin.

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Important, indeed, are the contributions of this versatile composer to American music. Practically his entire musical education was obtained in this country. In the field of American Indian music he is well-known here and abroad for his lecture recitals and for his compositions in the idiom of the American Indian. Probably best known to teachers and music students through the delightful melodies of his popular songs and piano pieces, a few of which are listed on this page, Dr. Cadman's composing efforts have by no means been limited to the smaller forms. Orchestras and instrumental ensembles frequently feature Cadman compositions, especially in radio broadcasting. His well-known Indian opera "Shanewis" was originally produced at the Metropolitan, and his typically American opera "The Witch of Salem" was produced by the Chicago Grand Opera Company. Dr. Cadman was born in Johnstown, Pa. (1881), but since 1916 has made his residence in California.

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IN THE GARDEN OF SAHARA

High Voice (G-a-flat) 40c Low Voice (d-E-flat) 40c
Words by CHARLES O. ROOS

Far above a thousand white stars light the way; And I
mark where rests thy caravan this night! I will

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Words by LEE SHIPPEY

You are like a blessed candle, burning through life's night.
Gently useful, softly radiant, always giving light.
Light which sweetly is reflected, in each passing face,
As of candles stillly burning in a holy place.

Candles, dear-est one, burn brightly, To the ver-y last,
Giv-ing till their all is giv-en, And the dark is past.

You are like a little candle, beauteous in the night, Life grows late but you grow dearer, always giving light.	
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World of Music

(Continued from Page 66)

"GALE," a one-act opera by Ethel Leginska, had its first performance on any stage when given by the Chicago City Opera Company on November 30th, with John Charles Thomas, Frank Forest and Julia Peters in the three leading rôles, and the composer conducting. The critics seem to have approved in general, but also to have reserved their definite estimate for a second hearing.

HENRY BEHREND, composer of the famous song, *Daddy*, died in London, on November 30th, at the age of eighty-two. He was a grandson of Michael Balfe, composer of "The Bohemian Girl."

THE CHOIR ENSEMBLE SOCIETY of Johnstown, Pennsylvania, with Edward A. Fuhrmann as founder-conductor, opened its season with a concert on November 25th. The group is formed by the co-operation of the Young People's Choir, the Senior Choir, and the Symphony Orchestra, all of Johnstown.

HARRY PATTERSON HOPKINS of Baltimore has been awarded the prize of one hundred dollars offered by the Eurydice Chorus of Philadelphia, for a composition for female chorus with accompaniment for small instrumental ensemble.

AMY SHERWIN, famous opera, concert and oratorio soprano of her day, died on September 21, 1935, in Bromley near London, England. Born in Tasmania, her operatic career began in Melbourne, Australia, and she came to America in 1880 to make her début as *Marguerite* in Berlioz' "Faust." Once in affluence, a love for fine style in living depleted her resources till her last days were spent in a nursing home as a charge upon charity.

SIR LANDON RONALD has completed a quarter of a century as Principal of the Guildhall School of Music, in London; and the event was the occasion for a large gathering of distinguished musicians on November 3rd, at the Savoy Hotel, for a dinner in his honor.

THE ROYAL PHILHARMONIC SOCIETY of London, which among the lead-

ing orchestras of the world is second in age only to the celebrated Gewandhaus Orchestra of Leipzig, is in its one hundred and twenty-fourth season. For the first concert, Sir Thomas Beecham opened the program with a "cameo-like in detail" interpretation of Beethoven's "Pastoral Symphony."

WALTER F. SKEELE, for forty years dean of the School of Music of the University of Southern California, of Los Angeles, was honored for this service, when on December 5th a bronze bust of him was presented to the university by friends and students of the School of Music.

COMPETITIONS

THE SOUTHERN CALIFORNIA FESTIVAL of the Allied Arts offers numerous prizes and scholarships of One Hundred to One Thousand Dollars, in Music, Drama and Speech Arts, Dance, Art, Poetry, and Cinematography, in a contest to be held from May 4th to 29th, 1936. Open to all America. Particulars may be had from Mrs. Grace Widney Mabee, 1151 South Broadway, Los Angeles, California.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

THREE PRIZES, of One Thousand, Five Hundred and Two Hundred and Fifty Dollars each, are offered by the National Broadcasting Company, for chamber music compositions by native composers or foreign born composers who have taken out their first naturalization papers. The competition closes February 29, 1936; and full particulars may be had from the National Broadcasting Company, 30 Rockefeller Plaza, New York City.

Musical Books Reviewed

Gluck

By MARTIN COOPER

Of all the outstanding masters of music, probably less has been written about Gluck than any other. Yet his life was exceedingly active and often romantic.

This new biography and appreciative commentary upon his compositions is excellently done. The author places Gluck and his achievements in their proper place in musical history, independent of comparisons with Wagner and his technic. His development, from his earliest operas, written in the seventeen-forties, to his mature works such as "Armide," "Iphigénie en Tauride" and "Iphigénie en Aulide," is traced, with the advantage of much new material which we are told is presented for the first time in English.

Pages: 293.
Price: \$3.75.
Publishers: Oxford University Press.

Philip Hale's Boston Symphony Programme Notes

Edited by JOHN N. BURK

For over forty years Philip Hale was one of the most active of the Boston newspaper writers upon musical subjects. Many of his contemporaries considered him the ablest critic of his time. His most important articles appeared in the *Boston Herald* and in the programs of the Boston Symphony Orchestra, and were distinctive, scholarly and popular in their interest. These are now grouped by composers and present interpretations of literally all of the works found upon the standard programs of symphony concerts, as well as many that are rarely heard, such as Vaughan Williams' "A London Symphony"; Schönberg's "Verklärte Nacht"; and Prokofieff's "Scythian Suite."

The status of American music in this period is indicated by the fact that the one hundred and twenty-five works listed include but one each of three American composers; MacDowell, Taylor and Carpenter; and one each by the naturalized Americans, Bloch and Loefler. Seventy-two works are by composers known as German; fourteen are by French composers; and seventeen are by Russians.

One of the dangers of the present age is superficiality. Going to a concert is an event for which many of the patrons of the Boston Symphony Orchestra made preparations by studying the music in advance, or at least

by reading Mr. Hale's notes. Now that the symphony has long since burst the bonds of the comparatively tiny auditoriums and enters millions of homes by way of the radio, a great deal will be lost unless our cultural public takes time to study such books as this of Mr. Hale, with its introduction by the perhaps equally authoritative Lawrence Gilman.

Pages: 270.
Price: \$3.00.
Publishers: Doubleday, Doran & Company, Inc.

A Fugue in Cycles and Bells

By JOHN MILLS

This is a very unusual book by a physicist who has been engaged not so much in college teaching or university research work but rather in Sound Engineering. He has been associated with the great work done by the Bell Telephone Company, and the result is a book upon acoustics, entirely different from any we have ever seen. The book is of especial value to those who wish to delve into the major problems relating to radio and broadcasting, as it tells what electricity is doing for music.

Pages: 270.
Price: \$3.00.
Publishers: D. Van Nostrand Company, Inc.

Chamber and Orchestral Music of Johannes Brahms

By EDWIN EVANS (Senior)

Edwin Evans (Senior) has made the greatest contribution to the Brahms literature, in the English language. His handbook of Brahms' complete vocal works has long been an authoritative guide. He now presents the second series of his Handbook to the Chamber and Orchestral Music of Brahms which, following the first volume, covers the works from Opus 68 to the end. Since Opus 68 is the "First Symphony," which was written when Brahms was forty-four, all of the four great symphonies of this master are included in this second series. The book follows the careful and detailed plan of analysis which characterizes the other memorable volume.

Pages: 350.
Price: \$7.50.
Publishers: Charles Scribner's Sons.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—February 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

AROUND THE MAY POLE—DANCE TUNES FOR PIANO—BAINES	\$0.30
BIRDS OF ALL FEATHERS—MUSICAL SKETCH—ADAIR	.25
EASTER LILY—MUSICAL PLAYLET—LORETTA WILSON	.20
EDUCATIONAL VOCAL TECHNIQUE IN SONG AND SPEECH—VOLUME TWO—SHAW AND LINDSAY—EACH	.40
EVENING MOODS—ALBUM OF PIANO SOLOS—LITTLE CLASSICS—ORCHESTRA FOLIO—PARTS—EACH	.30
PIANO ACCOMPANIMENT	.15
MARCHETTE BAND BOOK—PARTS, SINGLE COPIES—EACH	.15
PARTS, 25 OR MORE ASSORTED—EACH	.10
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PRESSER'S MANUSCRIPT VOLUME	.60
SABBATH DAY SOLOS—HIGH VOICE	.30
SABBATH DAY SOLOS—LOW VOICE	.30
SACRED CHORUSES FOR MEN'S VOICES	.30
SINGING MELODIES—PIANO ALBUM	.25
SIX OCTAVE AND CHORD JOURNEYS—PIANO—RODGERS	.25
TEN FAMOUS SOLOS—CLARINET, CORNET, ALTO SAXOPHONE, TROMBONE WITH DUET PARTS AND PIANO ACC.—EACH BOOK	.30
TEN TONAL TALES—PIANO—LOCKE	.25
WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS	.25

Easter Music

Selecting music for Easter will engage the serious attention of organists and choir directors long in advance of the festival date which this year falls on April 12th. This is an ideal date for Easter, just when nature has definitely begun to celebrate its release from winter's cold.

In keeping with the spirit of the occasion, Easter should be signalized by the best musical performance of the year on the part of choirs, soloists and organists. Easter music is practically in a class by itself and has had the attention of many celebrated composers, so it is never difficult to find appropriate numbers of all types.

The Theodore Presser Co. publishes a large and growing list of Easter music such as carols, anthems, cantatas, solos, etc. and is amply prepared to submit single copies of these for examination. Among recent anthem publications we mention Lawrence's *For He That Was Dead Is Risen*, Hopkins' *Where Life Is Waking All Around*, Maskell's *When It Was Yet Dark*; also two that are just off the press—Strickland's *Christ, The Lord, Is Risen To-day*, with parts for solo voices, and Nagle's *Now Is The Hour of Darkness Past and a cappella* number for mixed voices.

There are also several effective numbers for treble voices, both two and three part, also bright tuneful cantatas for two-part singing and a generous assortment of these for full mixed choir. Send for catalog of Easter Music; it's free for the asking.

Any of our Easter publications will be sent for examination promptly on request. Just give us an idea as to the type of music wanted, the size and approximate capability of the choir and we will undertake to submit material from which satisfactory selections may be made. You can deal with us without red tape.

Getting Fun Out Of It

• When we secured the article in this issue from Hendrik Willem van Loon, on "Getting Fun out of Music", we were impressed with the fact that the late Theodore Presser had very much the same philosophy about all work. He believed that if you did not get fun out of your work you should change your work, because work that does not thrill one in the doing of it, rarely succeeds. The best worker is always the happiest worker.

A venerable music clerk who had served thousands of customers, once said that he could tell the successful teacher by the interest, enthusiasm and delight with which that teacher went over new piano music as she inspected it at the store. When she found "just the piece" for one of her pupils, she was greatly pleased.

Make your work a joy if you want to make your life a success.

Easter Lily

A Musical Playlet for Children

By Loretta Wilson



In ample time for rehearsing, we will have ready this delightful little musical play, suitable for presentation in the Sunday School, or in public and private day schools. All

parts may be taken by children between six and twelve years of age. The cast lists seven girls and four boys, but any number may be used in the chorus.

The story is unusual and quite entertaining, while the music is tuneful and, of course, within the range of children's voices. No special scenery is required and full directions for staging and costuming the playlet will be found right in the book.

This is the final month in which orders may be placed for copies at the special advance of publication cash price, 20 cents, postpaid.

The First "Family Album of Music"

Time was when nearly every American home boasted a large Family Album wherein one would find a pictorial record of "kith and kin"—young and old, great and small. Although the unwieldy bound volume has now virtually disappeared, the "Family Album" finds its counterpart in other forms, such as the "snap-shot" scrapbook. *The Etude Historical Musical Portrait Series* is a "Family Album", presented in installments, of the world's best known musicians—a pictorial record, plus a brief biography, of everyone deserving recognition because of his or her contribution to the art.

Starting in February 1932, with a first installment of 44 picture-biographies, the "Album" has grown month by month, so that to date it includes 49 pages containing pictures and brief biographies of 2156 members of the great international "family" of music. Each new issue of *THE ETUDE* for many months to come will add 44 more to the collection.

When the series is completed, those who have followed "all the way" will have the most comprehensive pictorial and biographical work available in any form—the first "Family Album of Music".

For the convenience of new subscribers who would like past installments, and those desiring extra copies of any page in the series for special scrap books and music appreciation work, we have printed separate copies of each installment. These we will be glad to supply at the nominal price of 5 cents each.

Plan Your Spring Program Now

Piano teachers, and those educators upon whom falls the task of arranging the school Spring and Commencement music programs, are now engaged in the annual search for materials to use in presenting the pupils who are to participate in these affairs.

Thousands of these have learned from experience that the liberal examination privileges of the "On Sale Plan", created by the Theodore Presser Co., afford the simplest, easiest means of obtaining just what is needed. One may have for examination single copies of any chorus, operetta, cantata, or piano solo or ensemble number from an immense stock of music publications, the largest in the world.

Catalogs and advertising literature, listing and describing recital and commencement material, are free for the asking.

Little Classics Folio for Orchestra

It is easy to view classics at too great a distance and in too impersonal a way. As an illustration, one might pass a hillside and note that it was covered with wild strawberry plants. Little would be obtained out of such an observation, but there would be great delight in getting in the midst of those plants and searching out the choice berries. This collection, in a certain measure, is the result of a search through master writings for charming portions which might be extracted from larger works and used as complete short numbers in themselves and of finding little gems which have been overlooked by others.

Obviously, such a collection as this for the students in a school orchestra builds up their taste for good music and provides them with an unusually fine repertoire. This collection is compiled by Rob Roy Peery whose *Easiest Orchestra Collection* and *Progressing Orchestra Book* have been so successful. Here again he is providing easy-to-play arrangements which stay chiefly in about the same grade as the numbers in the *Easiest Orchestra Collection*. They may have just a few more demands upon the players, yet there is nothing forbidding for the beginning group which has had a start of several months' instruction.

The instrumentation will cover all parts desirable for the modern school orchestra including a Solo Violin part for any of the violin section who may be just a little more proficient. There also will be a Tenor Banjo part with diagram charts for players of other fretted instruments.

In advance of publication a single copy of as many parts as desired may be ordered at the low advance of publication price of 15 cents a part, postpaid. The piano part ordered in advance of publication may be had at 35 cents, postpaid.

The Cover for This Month



One of the most romantic figures among American composers is Ethelbert Nevin who gave to the world a remarkable number of music compositions known and loved the world over, not only by musicians, but also by hundreds of thousands who only know music in the light of what it is pleasing for them to hear over and over again.

There have been a number of Nevins who have gained prominence as composers. Ethelbert Nevin, however, was the first to establish the name of Nevin in music although his father was something of a musician, delving into the art in his leisure even to the extent of publishing a political song at the time Folk was running for president. Nevin's father was Robert Peebles Nevin and he was born in 1820. The Nevins originally were of Scotch-Irish origin. Ethelbert's great-grandfather, Daniel Nevin, who was born in New York in 1744, settled in Western Pennsylvania and there in Edgeworth, a few miles from Pittsburgh on the Ohio River, Ethelbert Woodridge Nevin was born on the 25th of November, 1862. He died February 17, 1901, at the age of 38, and in his all too short span of life there is much of interest as we read of him as a little tot, as an exuberant boy, as a young music student, as a brother, as a successful composer, as a concert artist, as a bridegroom, as a devoted husband, and as a fond father.

The compositions of Ethelbert Nevin cover a wide range, and the programs of singers, pianists, violinists, ensemble groups, orchestras, bands, and choral groups show frequent featurings of works by this composer. It is a great tribute to Nevin that world-famous singers have used his numbers and continue to do so, but even greater is the generous representation of Nevin's music usually found in the repertoires of those who confine their music renditions to the home.

THE ETUDE feels that it is fulfilling its duty to the many lovers of *The Rosary*, *Mighty Lak' a Rose*, *A Day in Venice (Suite)*, *Narcissus*, *Oh! That We Two Were Maying*, *Barchetta*, *Mon Desir*, and other numbers, in presenting this cover portrait of the composer of these great favorites.

Presser's Manuscript Volume

Modern teachers of harmony and the advanced forms of musical composition must be including in their curricula advice on "system and order," judging from the requests music dealers are receiving for some method of keeping a permanent record of class room sketches and exercises.

Probably nothing is more practical than a well bound, cloth-covered volume of good-quality paper ruled for music writing. Here may be kept all of those priceless examples given by the instructor; in this book may be copied those themes that inspiration has solved, those problems especially well solved, those themes that inspiration has brought. In connection with the latter thought, we believe many composers would find a book of this kind useful.

Presser's Manuscript Volume will soon be ready for delivery to those who have subscribed for copies in advance of publication. When placed on the market the price will be considerably higher than the special rate at which orders are now being booked, 60 cents a copy, postpaid.

(Continued on Page 124)



Ten Famous Solos

For Clarinet, Cornet, Alto Saxophone, and Trombone with Duet Parts and Piano Accompaniment

In most school bands and orchestras there are certain individuals who seem to advance more rapidly than others. These players can be entrusted with the performance of a solo, or a part in a duet or larger ensemble. In the case of wind instrument players these solos need not be brilliant concert selections—a melody arrangement of a popular air will suffice.

Then, too, there are some who have graduated from school and who are no longer eligible for the school's musical organizations. All of these do not wish to join professional or local amateur band and orchestra organizations. We believe many would be glad to get together occasionally for an evening's pleasure, playing over satisfying and not too difficult pieces.

Therefore, we are publishing this series of solos or duets for Clarinet, Cornet or Trumpet, Alto Saxophone, Trombone or Baritone (Bass Clef). Each book will have the same ten solos—*Mighty Lak' a Rose*, *By the Waters of Minnetonka*, *Recessional*, *I Love Life*, *The Gypsy Trail*, *I Heard the Voice of Jesus Say*, *My Heart Is a Haven*, *The Green Cathedral*, *I Shall Not Pass Again This Way*, and *Awakening*. A solo and duet book will be published for each instrument and these will be interchangeable, making it possible to play Clarinet and Cornet duets, Cornet and Trombone duets, etc. The Piano accompaniment book may be used with all instruments.

In advance of publication orders may be placed for any of the books—solo, duet or piano—at a special cash price of 30 cents a copy, postpaid. Be sure to state which parts are desired.

Piano Studies for the Grown-Up Beginner

The same care and supervision, given to the preparation of material for the *Grown-Up Beginner's Book*, by Wm. M. Felton has been devoted to the assembly of suitable study material for this new volume.

A new departure from the usual collection of *etudes* will be found in the use of technical passages taken from master works in a fitting application of their value to the demands and requirements of the more modern technic.

The contents will include selections from many of the great composers including Czerny, Bach, Handel, Heller, Mozart, Beethoven, and Liszt, with study suggestions, special editing, fingering, and pedaling.

This book may be used by pupils who have advanced well along in, or who have finished, any first book in adult instruction.

A single copy may now be ordered, to be delivered when published, at the special advance of publication cash price of 40 cents a copy, postpaid.

Ten Tonal Tales

Melodious Studies for the Development of Style in Piano Playing

By Harold Locke

For the piano student in the second year of study, there is often need for melodious material to supplement the method used, material which the student looks upon as attractive pieces but which the teacher finds will cover the essential technical points at this stage of the pupil's advancement.

The various studies making up this book are given such picturesque titles as *Topsy-Turvy*, *Circus Seals*, *Mumblety-Peg*, *Woodpeckers in the Woods*, *Chasing the Fox*, and *Leap Frog*. Without sacrificing melodic interest, each one is based on some point of technic, as crossing of the hands, triplets, rapid repeated notes, grace notes, staccato and legato touch, left hand melodies, and so forth.

A single copy may now be ordered at the special pre-publication cash price, 25 cents, postpaid.

Birds of All Feathers

A Musical Sketch

By Mildred Adair

Many teachers have already begun to make preparations for the annual or graduating recital of their pupils. To those who have classes of juveniles we earnestly recommend consideration of this soon-to-be-published playlet. Many, no doubt, are familiar with Miss Adair's two previous works, *In a Candy Shop* (50c) and *From Many Lands* (50c); musical sketches that have enlivened many a piano recital program in seasons past.

Even if some solo and ensemble numbers are now in preparation, there will be ample time for rehearsing this playlet after copies of *Birds of All Feathers* are delivered to those who ordered them in advance of publication. We hope to have this book ready in a very short time.

Not only will the violin solo, rhythm band number, musical recitation, and children's songs included in this playlet bring touches of novelty to your recital, but they also will furnish a continuity that will prove quite pleasing to the audience.

Although the costuming and staging may be made quite colorful, the production need not become expensive, as crepe-paper costumes and decorations will suffice.

There is still time this month to order single copies of *Birds of All Feathers* at the special pre-publication price, 25 cents, postpaid.

When Voices Are Changing

Chorus Book for Boys



Every one in the field of training young folks to sing in groups is agreed that there is a dearth of acceptable choruses for boys of the ages when the voice of the young male begins to break from the tones of earlier years. It is therefore with great pleasure that the THEODORE PRESSER Co. editorial staff has been working, in collaboration with experienced and successful school educators, to produce this compilation of choruses, with suitable texts and with the parts in suitable ranges for school boys in the vocal stages referred to above.

Only a single copy may be ordered in advance of publication at the low advance of publication cash price of 25 cents a copy, postpaid.

Easiest Orchestra Collection

A New Part for

SOLO VIOLIN

Almost every grade school beginner's orchestra has one or more violinists who have had the advantage of previous study and who have progressed beyond the first position stage of violin playing. Naturally, these "star" performers are not satisfied to sit beside Johnny and Mary, who are just commencing the violin.

To provide a special *ad libitum* part for these players, one which generally duplicates the melody an octave higher, we have prepared a Solo Violin book which utilizes the third position and octave harmonic with fourth finger extended. The use of this part for doubling the melody in the octave is quite effective and adds brilliance and color to the instrumentation.

Copies are now available. Price, 35 cents.

Educational Vocal Technique

In Song and Speech

By W. WARREN SHAW in Collaboration with GEORGE L. LINDSAY

Vol. 2

In another note on these pages will be found the announcement of the publication of the first volume of this new vocal instruction book for classes and in schools. As it will be several months before any class will complete the work in Volume One, the editors and our engravers and printers concentrated on that part first so as to provide opportunity for classes to begin study at the opening of the winter semester. Volume Two will follow in another month or so, in plenty of time for the groups completing Volume One, and while this second book is still in preparation copies may be ordered at the special advance of publication cash price, 40 cents, postpaid.

A single copy may now be ordered at the special pre-publication cash price, 25 cents, postpaid.

Sacred Choruses for Men's Voices

Every men's chorus will have need at some time for a collection of sacred numbers such as this new book contains. For those institutions and academies which boast a men's choir, the book will be invaluable as a varied repertoire for the services of worship.

In addition to many fine arrangements of familiar choruses, such as *The Heavens Are Telling* by Beethoven, *Holy Art Thou* by Handel, and Maker's *O How Lovely Are Thy Dwellings*, the contents include original choruses by the best contemporary composers. To further increase the usefulness of the collection, several seasonal numbers are added for use at Christmas, Easter, etc.

In advance of publication, orders for a single copy may be placed at the special price of 30 cents, postpaid.

Evening Moods

Album of Piano Solos

In compiling a book of piano pieces in grades four and five, publishers, as a rule, select mostly compositions of a brilliant character. Students in these grades have attained some degree of proficiency and their desire to display these accomplishments must be considered.

However, there are many pianists of ability who enjoy playing music of the quiet, contemplative type, music of a dignified character, and, of course, there are many church and Sunday School pianists who rank high in performing ability. For such as these, this book is being made. That there is a genuine demand for a book of this kind is shown by the many orders that have been received since the initial announcement of this book's forthcoming publication.

There is still time this month to place your order for a copy at the special cash price, 30 cents, postpaid.

Sabbath Day Solos

High Voice—Low Voice

For real economy in purchasing songs, there is no better method than to buy a collection under one cover. For the price of two or three, one is able to get a dozen or more songs permanently bound. The general objection is the fact that so often only a few songs in a given compilation are especially desirable.

In the case of this book, however, it is the purpose of the compiler to select only the best songs recently published, and to thus supply a selection of attractive sacred numbers offering a rich repertoire, churchly in musical content and varied in text.

Sopranos and tenors, and mezzos with an average vocal range, will use the volume for high voice; while the requirements of altos, baritones, and basses will be met in the volume for low voice. The contents of the two volumes are identical.

Before this offer is withdrawn, place your order for a single copy at the advance of publication cash price of 30 cents each, postpaid. Be sure to specify whether the high or low voice is desired.

Around the May Pole

Eight May Pole Dance Tunes for Piano with Instructions for Dancing

By William Baines

This is positively the last month during which this book may be ordered at the special advance of publication price. Within a very short time we expect to have copies in the hands of advance subscribers so that rehearsals may be started for the forthcoming May Day celebrations.

For the benefit of those who may not have read previous announcements, this book includes, in addition to the music and the descriptions of the dances, two songs and directions for costuming the participants and for setting the scene. There is also a brief history of May Pole dancing. String orchestra parts—First Violin, Obbligato Violin, Second Violin, Viola, Cello and Bass—will be available.

If you are planning a May Day celebration be sure to order your copy of this book now at the special pre-publication cash price, 30 cents, postpaid.

(Continued on Page 125)

Singing Melodies

A Collection of Piano Solos with Words

So many piano teachers know how well the Presser catalog measures up with a large offering of easy piano teaching pieces, that little more need be said about this album than that our editors have chosen for it a choice lot of THEODORE PRESSER CO.'s most successful first grade piano teaching pieces with words. Care has been taken to have a good variety and to provide a generous number of pieces. Last, but not least, the published price will be a most reasonable one.

The advance of publication opportunity offered to teachers to become acquainted with this album means an unusual bargain at the special pre-publication cash price of 25 cents, postpaid.

Six Octave and Chord Journeys

Piano Study Pieces

By Irene Rodgers

The various stages of proficiency attained by piano students of today usually are reached by means of "journeys" through pleasing studies, or books of exercises and pieces. Octave and chord studies, at best, are not exactly exciting, but in this book six attractive, melodious piano compositions give the student an introduction to octaves and chords that should lay a secure foundation for future technical advancement.

We call the attention of piano teachers especially to this new work and suggest that they place an order for a copy now while it is obtainable at the special advance of publication cash price, 25 cents, postpaid.



Marchette Band Book

Arranged by Mayhew Lake

From the immediate response to our first announcement of this new book, it is apparent that a folio of easy little marches for band is just what many supervisors and band leaders are looking for.

Our statement that the arrangements of this book would be prepared by one of the foremost bandsmen in the country is justified by our present announcement that none other than Mayhew Lake of New York has arranged this entire book. Mr. Lake's work as band leader and arranger needs no comment here. His popular radio programs and many published compositions and transcriptions are familiar wherever band music is known. The parts are easy and thoroughly cross-cued for small combinations. In Mr. Lake's own words, "These marches remain first grade in all parts, with each instrument confined to the smallest practical range, and still sound 'big'."

Thirty-one different books are being published, as follows:

D-flat Piccolo, C Flute and Piccolo, E-flat Clarinet, 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Soprano Saxophone, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo B-flat Cornet, 1st B-flat Cornet, 2nd and 3rd B-flat Cornets, 1st and 2nd E-flat Alots, 3rd and 4th E-flat Alots, 1st and 2nd Horns in F, 3rd and 4th Horns in F, Baritone (bass clef), Baritone (treble clef), 1st and 2nd Trombones (bass clef), 3rd Trombone (bass clef), 1st and 2nd Tenors (treble clef), B-flat Bass (treble clef), Basses, Drums, Piano (Conductor's Score).

While the advance of publication cash price for each individual book is 15 cents, special inducement to secure 25 or more assorted parts is offered at 10 cents each; the Piano (Conductor's Score), 25 cents, postpaid.

Advance of Publication Offer Withdrawn

When many school music educators returned to their desks after the Christmas holidays they found there copies of an educational work that they had been expecting for several months. Early in January we published the first volume of *Educational Vocal Technique*, reserving the publication of volume two until such time as our mechanical department can complete the work of engraving and printing. Therefore, this month, we are withdrawing from the lists of advance of publication offers *Educational Vocal Technique, Volume One* which is now on sale at all music stores, or can be obtained from the publisher. If you are interested in class vocal instruction, be sure to get a copy of this book. It may be had for examination.

Educational Vocal Technique, by W. Warren Shaw, in collaboration with George L. Lindsay is a two-volume instruction work for vocal classes, based on the vocal method of Mr. Shaw that bears the endorsement of such artists as Tibbett, Tokatyan and Jagel, and arranged for school use by Mr. Lindsay, who is Music Director of the Philadelphia Public Schools. The work is a well planned series of vocalises, song studies, and art songs and its use should do much to improve the quality of school chorus singing. Price, \$1.00.

The Paint That Stayed

In a certain large auditorium the walls were beautified by a coat of paint but not many months elapsed before it began to crack, peel and drop to the floor. Several times this auditorium was repainted, with the same results. Eventually one of these paint jobs proved successful. Perhaps it was just something different in the paint used that time, or perhaps previous unsuccessful coats of paint did help prepare the wall to hold the coat that finally proved permanent.

It is almost as difficult sometimes to find the successful element in music compositions. Perhaps certain indefinable elements make some numbers more successful than others, or perhaps some numbers which have not proved successful at least served a purpose in preparing tastes for the acceptance of succeeding numbers.

Compositions which never get beyond the first edition in a publishing house are like the unsuccessful coats of paint which peel off and are forgotten, but on the publisher's printing orders of editions to replenish stocks we find the numbers which seem to have established a permanency. Listing some of the numbers selected from last month's printing order here gives opportunity for teachers and professional music workers to name some of these selections as ones they would like to have the THEODORE PRESSER Co. send to them with examination privileges so that they thus may make acquaintance with works which are making headway and which previously had not come to their attention.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
23965	The Flowers Are Nodding at Me— <i>Wedde</i>	1	\$0.25
7683	Bear Dance— <i>Engelmann</i>	1	.25
26067	Swing Song— <i>Dunn</i>	1	.25
5789	Jolly Raindrops— <i>Spaulding</i>	1	.25
24324	The Brook— <i>Ketterer</i>	1	.30
12104	Soldiers Marching By— <i>Renard</i>	1	.25
15446	Heigh! Ho! March— <i>Rolfe</i>	1 1/2	.25
24871	Marigold— <i>Grey</i>	1 1/2	.25
22522	Columbus— <i>Blake</i>	2	.40
18850	Let's Play Soldiers!— <i>Geibel</i>	2	.25
19565	May Blossoms. A Flower Song— <i>Lawson</i>	2	.25
6697	Starlight Waltz— <i>Brainard</i>	2	.25
30063	The Lightning Bug— <i>Manana</i> — <i>Zucca</i>	2	.30
26023	Indian Sunset— <i>Klemm</i>	2 1/2	.30
11872	Taps— <i>Engelmann</i>	3	.35
21484	Joyous Days. <i>Waltz</i> — <i>Moore</i>	3	.35
14291	Dance of the Kewpies— <i>Ashford</i>	3	.40
2962	Dance of the Elves— <i>Grieg</i>	3	.25
4161	Pomponnette— <i>Durand</i>	3	.25
22626	Grande Valse Brillante— <i>Krentzlin</i>	4	.50
23488	The Fairies' Jubilee— <i>Benson</i>	4	.40
1447	Second Valse— <i>Godard</i>	4	.25
4586	The Silver Nymph— <i>Heins</i>	4	.25
23580	In Leafy Bower— <i>Pesse</i>	5	.60
2037	Second Mazurka— <i>Godard</i>	5	.25
1716	Second Valse in A-flat— <i>Durand</i>	5	.25
23627	German Dance— <i>Beethoven</i>	5	.25
30418	Evening Star. From Tannhäuser (Wagner). (Left Hand Alone)— <i>MacFadyen</i>	5	.50

SHEET MUSIC—PIANO DUETS			
4406	Little Curly Head March— <i>Holcombe</i>	1	\$0.40
1589	Song of the Drum— <i>Risher</i>	1 1/2	.40
22627	Peek-A-Boo. Waltz— <i>Cramm</i>	2	.40
18209	Homeward Bound. March— <i>Anthony</i>	2 1/2	.50
4788	At the Village Blacksmith— <i>Lange</i>	2	.40

MUSIC MASTERY SERIES

1879	Short Melody Etudes. With Technical Points— <i>Bilbro</i>	1 1/2	\$0.60
5649	Exercises in Extension for the Fingers— <i>Philippe</i>	5	.60
18844	Etudes de Style— <i>Nollet</i>	4-5	.60
8561	Octave Velocity— <i>Rogers</i>	4-6	.60

YUENILE PIANO MATERIAL

Music Play for Every Day (Complete)	\$1.25
Playtime Book— <i>Adair</i>	.75
Bilbro's Middle C Kindergarten Book— <i>Bilbro</i>	.75

PIANO INSTRUCTOR

Second Year at the Piano— <i>Williams</i>	\$1.00
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PIANO SOLO COLLECTIONS

Celebrated Pieces in Easier Arrangements	\$1.00
Young American Album	.75
Reverie Album	1.00

SHEET MUSIC—VOCAL SOLOS

26243 If Only for a Day (High)— <i>Bawden</i>	\$0.50
30066 Will o' the Wisp (Low)— <i>Spross</i>	.60
30401 Love Is the Wind— <i>MacFadyen</i>	.60
30588 The Day Is Done (High)— <i>Spross</i>	.50

MUSICAL RECITATION

22525 The Lord Is My Shepherd— <i>Fergus</i>	\$0.40
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SHEET MUSIC—ORGAN

30080 Toccata in F— <i>Widor</i> — <i>Rogers</i>	\$0.80
23824 A Song of Thanksgiving— <i>Diggle</i>	.50

OCTAVO—MIXED VOICES, SACRED

10206 Lift Up Your Heads— <i>Hopkins</i>	\$0.08
6245 Seek Ye the Lord— <i>Roberts</i>	.08
20511 Come, O Thou Traveler Unknown— <i>Matthews</i>	.20
20982 Still, Still with Thee— <i>Reed</i>	.12
35040 My Faith Looks Up to Thee— <i>Havens</i>	.10
21085 Abide with Me— <i>Williams</i>	.12

OCTAVO—MIXED VOICES, SECULAR

10768 A Pickaninny Lullaby— <i>Stults</i>	\$0.12
261 The Miller's Wooing <i>Fanning</i>	.12

OCTAVO—WOMEN'S VOICES, SACRED

20234 I Heard the Voice of Jesus Say— <i>Rathbun</i> — <i>Bliss</i>	Parts
	2

OCTAVO—WOMEN'S VOICES, SECULAR

15665 A Butterfly Blue— <i>Colborn</i>	Parts
20255 Wi-um. Pueblo Lullaby— <i>Lievre</i> - <i>Ance</i>	3

OCTAVO—MEN'S VOICES, SECULAR

20199 Praise Ye the Father— <i>Gounod-Morris</i>	\$0.10
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OCTAVO—MEN'S VOICES, SECULAR

6131 All Through the Night— <i>Smith</i>	\$0.08
21185 That Quartet in Our Old Barn— <i>Peery</i>	.12
35009 The Lamp in the West— <i>Parker</i>	.10
35312 Old King Cole— <i>Nevin</i>	.08

OCTAVO—S. A. B. CHORUS

35311 Little Dutch Garden— <i>Mead-Baldwin</i>	\$0.15
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OPERETTAS

The Moon Maiden— <i>Kohmann</i>	\$0.75
Snow White and the Seven Dwarfs— <i>Root</i>	.75
The Golden Whistle (Juvenile)— <i>Forman</i>	.60

MUSICAL LITERATURE

The Standard History of Music— <i>Cooke</i>	\$1.50
Bach (<i>Child's Own Book of Music and Musicians</i>)— <i>Tapper</i>	.20
Handel (<i>Child's Own Book of Music and Musicians</i>)— <i>Tapper</i>	.20
Rudiments of Music— <i>Murray</i>	.25

VIOLIN METHOD

Practical Method for the Young Violinist— <i>Aigouni</i>	\$1.25
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Bind Your 1935 Etudes

THE ETUDE offers to all of its musical friends a fine binder which will hold 12 copies of THE ETUDE MUSIC MAGAZINE. The binder is finished in blue silk buckram with "THE ETUDE" stamped in gold on the back. The regular price for this binder is \$2.25. Subscribers may secure one of these binders at actual cost of manufacture by adding \$1.25 to the subscription price when renewing for the year 1936.

Binders open flat and keep copies fresh, neat and clean, and always accessible.

Beware of Swindlers!

We again caution our musical friends everywhere against paying money to strangers. Assume yourself of the responsibility of the canvasser. Do not permit contracts or receipts to be changed. The printed conditions in a contract are for your protection. Thousands of fine men and women earn their livelihood through securing subscriptions for magazines. Swindlers take advantage of this fact, offering combinations at ridiculously cut prices, collecting what they can, but never sending in an order. We cannot be responsible for the work of "crooks."

PIANO DUET ALBUM

Engelmann Four Hand Album

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

HANS ENGELMANN

an uncle who lead a German symphony orchestra, so he had from them a sympathetic understanding of his love for music. His father, however, did persuade him, when he returned to Berlin at the age of 17, to enter business, but he only stayed in commercial life for two years. Then came his adoption of America as his home country. Here he won some distinction as a pianist and also gathered about him a coterie of pupils and for a time conducted an orchestra of 30 members in weekly concerts.

There seems to be no record of when he first started writing music but he had such a wonderful gift of melody and was such a prolific writer that he seemed to be something of a Schubert placed in the twentieth century to provide attractive compositions for the delight of and help to, hosts of piano pupils. Engelmann's first published piece was *The Marine Band March* and, as he developed under the able guidance and advice of Hermann Mohr, a veteran Philadelphia teacher, and of Theodore Presser and other publishers who found promise in his early works, he put his melodic gifts to good use and sincerely and simply created thousands of compositions for the piano, chiefly in the beginning and early intermediate grades. Picking favorites is difficult since Engelmann had so many successes, such as *Melody of Love*, *Apple Blossoms*, *Concert Polonaise*, *En Route March*, *Under the Mistletoe* and *When the Lights Are Low*.

His few more difficult numbers running into the fifth and sixth grades achieved the "best seller" status in those grades, just the same as his easier pieces topped the lists in student pieces. With so prolific a writer, only a comparatively small selection of his numbers may be named here.

Compositions of Hans Engelmann

Cat. No.	Title	Grade	Price
6918 American School. March	2 1/2	\$0.40	
4903 Apple Blossoms. Springtime			
7205 Arcadia. Intermezzo	3 1/2	.50	
2728 Arrival of Santa Claus	3	.40	
5592 At Vespers. Meditation	3	.35	
4317 Awakening. Song Without Words	3	.25	
2230 Barn Dance	2	.25	
7683 Bear Dance	1	.25	
7685 Behind the Scenes. Intermezzo	3	.35	
7908 Belles and Beaux. Graceful Dance	3	.35	
5771 Bohemian Dance	3	.40	
7863 Boots and Saddles	3	.40	
19038 Bugle Boy. March	3	.35	
19065 Bunny. Waltz	2	.40	
2611 Butterfly. March	1	.25	
2608 Butterfly. Polka	1	.25	
2610 Butterfly. Redowa	1	.25	
2609 Butterfly. Schottische	1	.25	
2607 Butterfly. Waltz	1	.25	
6380 Cathedral Chimes at Christmas Eve	3	.25	
4556 Cherry Blossoms. Japanese Dance	3	.50	
4364 Coming of the Band. Characteristic Patrol	3 1/2	.50	



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Relatives of the Piano

By Mary Clemens Furze

Enigma

By Purie Rodriguez

My first is in SMORZANDO,
And also in STRINGENDO.

My second is in CALANDO,
And also in CRESCENDO.

My third is in OTTAVA,
And also in OBBLIGATO.

My fourth is in LARGHETTO,
And also in LEGGIERO.

My fifth is in ESPRESSIVO,
And also in ENERGICO.

My whole is very important in music.

(Answer: SCALE)

A Musical Valentine

By Carmen Malone

I wanted very much to greet
This birthday month of two great men,
With stirring tunes of dignity
And honor, on my violin.

I wanted very much to tell
Their stories with a sweep of bow,
A nimble stopping of the strings,
And perfect pitch, both high and low.

But February came too soon;
For so contrary are my hands,
They will not play a stirring tune,
Although so firm are my commands!

I sympathize! Of course I know
My hands have not been playing long;
But I resolve they will perform
So well next year no note is wrong.



This February I shall play
The pieces which I know the best,
In honor of St. Valentine—
Each tone shall be a music-fest.

And every note I read and play
Shall be a Valentine from me
Upon their birthdays—Lincoln, and
George Washington, in memory.



ITALIAN SPINET
Seventeenth Century

became most popular in Germany. Bach preferred it to the pianoforte and Mozart and Beethoven both used it. It seems there were certain tone effects that could be produced only on the clavichord.

"This particular one was made in Germany in 1751. It has a greater range—five octaves and a third—than clavichords usually had and is more lavishly decorated.

"This box-like instrument," continued the piano turning to another visitor, "is a virginal. It was much used in England during the sixteenth and the beginning of the seventeenth centuries, though its tone was thin and feeble. The strings were plucked and not struck by hammers as were those of the clavichord. There were double virginals too, a large virginal with an octave instrument fitted into the side, but we have none of these to show you."

"Here we have a spinet which was made in Italy in 1577. It, too, was played by plucking the strings with plectra. Its name comes either from the *spina*, a thorn, or from the name Spinetti, a Venetian who invented the oblong form of the instrument.

"As with other instruments, the cases of spinets were very highly decorated, inside and out. See how this one is ornamented with ivory and almost a thousand pearls, emeralds, rubies, sapphires, tur-

quoises, amethysts, jaspers, agates and garnets."

The piano now turned to the fourth visitor. "This is a harpsichord. It is also a keyboard instrument, its strings being plucked. There were different kinds of harpsichords with peculiar names, such as clavicytherium, clavicymbalum, and clavicembalo. The oldest harpsichord in existence is a clavicembalo made in Rome in 1521. Its outer case is covered with leather finely stamped in gilt and lined with green velvet.

"Some harpsichords had two keyboards in front and a small octave instrument or spinet built into the side, but they were very rare. During the sixteenth, seventeenth and eighteenth centuries the harpsichord was as important as the piano is today."

The piano turned to the fifth and last visitor. "This piano, though by no means the oldest, is one of the queerest I could show you. It was made in Amsterdam in 1810. It is seven feet tall, over four feet wide and two feet deep. It has six octaves and six pedals. Its case is of mahogany. Each of the two legs under the keyboard represents a lion's head and foot.

"The first pianos were really harpsichords and in the eighteenth century were called grand pianoforte harpsichords and fortepianos. The grand piano was shaped



FRENCH HARPSICHORD
Elaborately Carved. Eighteenth Century

like the harpsichord and the square piano like the clavichord."

Suddenly a clatter was heard on the street outside. "Oh, we must be going," exclaimed the clavichord. "The milkman is making his rounds."

So the queer old instruments disappeared and the new ones settled back with sighs of pleasure.

"It was a pleasant evening after all," remarked the flute.

Dollars and Cents

By Gladys Hutchinson

DOLLARS and cents mean something to everybody. Therefore as a means of learning the relation of one note to another, let's pretend that a

whole note is worth.....	\$4.00
half note is worth.....	2.00
quarter note is worth.....	1.00
eighth note is worth50
sixteenth note is worth.....	.25

If the measure signature is two-four it means that there would be \$2.00 in every "purse" and that every quarter note would be valued at \$1.00.

In the following exercise place the "money value" over each note and make sure that there is \$2.00 in every "purse" (measure).



The Musical Doctor

By Annette M. Lingelbach

TEDDY had just come home from his health examination. While he visited the doctor only twice a year, he played doctor at home once a week, by pretending to be a musical doctor. Carefully he examined his patient, called "His Musical Self." By playing through his lesson, he could judge his patient's state of health. If the lesson was good, he cheered his patient by the news of his rapid recovery. If the lesson was poor, he recommended certain remedies that, taken in regular doses, would mean the return of health and good spirits.

For stiff fingers, he prescribed Czerny-pills of daily etudes. For faulty tempo, he named bottles of scales in all the different rhythms. For dull phrasing, he spoke of daily spoonfuls of dainty slurs, glissando runs, pearly arpeggios, and graceful legato. For wrong notes, he advised regular medicine of read-out-loud and slowly-hands-first-alone, which was to be taken, just before the patient played his piece. No matter what the ailment, common or rare, old or new, Teddy the Musical Doctor, always had a remedy for it.

Having discovered what was wrong, and prescribed the necessary medicine, Teddy sent "His Musical Self" home to practice his advice daily at the piano. For the time soon came for his lesson, and when his teacher gave him his final and thorough examination on the work he had done that week, he wanted it to be a good grade, and pass the musical health examination.

JUNIOR ETUDE—(Continued)



The Boys Play a Duet

By Daisy Lee

EDWIN and Howard had just finished playing their duet, and Miss Benson said it was very good, indeed. "And," she continued, "when you play it for the P. T. A. meeting tomorrow, be sure to remember that the one playing the primo (treble) part takes care of the pedals. There are more runs and extra notes in this part, and if the bass player pedaled according to his music it might blur the higher section."

"So that's why you asked me to do the pedaling!" exclaimed Howard.

"Yes," nodded the teacher. "I also had Edwin turn the pages because his right arm is nearer the center of the keyboard and he can easily reach up and turn the music with this hand. It would be awkward for you to reach so far with your right hand, and few people turn pages well with their left hands."

"Who should carry the music?" Edwin inquired.

"The bass player, who walks in last," replied Miss Benson. "And be sure to place it on the piano ready for playing before either of you sit down on the bench."

"Let's pretend that this studio is a

stage," went on the teacher, "and go through the duet once more."

"Howard," she directed, "you, as the primo player, should come on the platform first with Edwin following close behind. Then when you are both near the piano bench you should pause, and bow to the audience. The primo player," she continued, "goes around the right and the bass player the left end of the bench."

"Oh, that's easy to do!" declared the boys.

"But you must not be in such a hurry to put your hands on the keys and start playing!" interrupted the teacher. "Wait until you have the music fixed; the bench just the right distance from the piano, and your feet on the pedals!"

Once again the boys crossed the make-believe stage and played their duet. This time they carefully placed and removed their hands from the keys at the same time, and also sat down and rose from the bench together.

"That looks much better!" praised Miss Benson. "I'm so glad that you remembered to bow again after playing, too!"

"We'll do even better tomorrow," they promised.

JUNIOR ETUDE CONTEST

The JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether a member of a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of ago.

Subject for story or essay this month, "Rhythm in Music." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender, written clearly, and be received at the Junior Etude Office,

1714 Chestnut Street, Philadelphia, Pa., before the eighteenth of February. Results of contest will appear in the May issue.

Put your name, age and Class in which you are entering on upper left hand corner of paper and your address on upper right hand corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest and send in only the best five papers.

Competitors who do not comply with all of the above conditions will not be considered.

Why Music Is Necessary (Prize Winner)

Many people never really THINK. Music makes you think, and that is one reason why it is necessary to study it.

There is an old saying that people can not do more than one thing at a time and do it well. But in music you have to do many things at once; you have to use your eyes, ears, hands, arms, feet and imagination all at once. Thinking about so many things at once is very good training. Studying music makes you want to listen more too. And when you learn music it helps you make friends.

Everybody should study some music sometime.

BETTY MAUS (Age 9), Class C,
Illinois.

Why Music Is Necessary (Prize Winner)

Music trains the will. It educates the sense of hearing and of sight; cultivates the voice; aids in the study of various languages; it quickens the memory; trains in habits of accuracy, of interest, of instant decision, and of concentration.

Music is one of the principal means through which art is expressed. The purpose of education is to enable the individual to express the faculties with which he is born.

This is one way that we can be efficient for a new age is at hand.

BERTHA MAE MONROE (Age 16), Class A,
District of Columbia.



JUNIOR VIOLINISTS
Rieser Family, Ohio

Letter Box

DEAR JUNIOR ETUDE:
My brother and I both take piano lessons and we like to play, and to sing, and he likes to whistle, too. We have formed sort of a little music club by ourselves and each month we give a recital of all the pieces we have learned. Our teacher is the audience, and as she listens she can get a good idea about our improvement. We take turns in making out the program.

I have a pet kitten named Fluffy and a dog named Bud.

From your friend,
IOLA COVER (Age 14),
Ohio.

DEAR JUNIOR ETUDE:
I live down here in the Caribbean Sea on the Virgin Island of St. Croix.
I take piano lessons, and together with four others we form a club called the St. Croix Music Club. We hold meetings once a month. I am sending you a kodak picture of us.

From your friend,
ALICE B. NELTHROPE (Age 14),
Estate Granard,
St. Croix, Virgin Island.

ANSWERS TO NOVEMBER PUZZLE:

S-chubert
E-lgar
H-aydn
S-chumann
I-mprovising
A-ccidentals
M-ozart

The initials rearranged spell "Messiah", the great oratorio by Handel.

PRIZE WINNERS FOR NOVEMBER PUZZLES:

Class A, Ethel Stech, (Age 15), Illinois.
Class B, Barbara Nance, (Age 11), Virginia.
Class C, Helene Grace Beckman, (Age 10), Texas.

HONORABLE MENTION FOR NOVEMBER PUZZLES:

Nancy Ingram, Anne H. King, Helen Erday, Marie Lamock, Florence Heyman, Margaret June Perrin, Bernard Lafond, Eileen Kulpanek, Erna Huber, Ethel Montgomery, Gladys Henderson, Lillian Hyatt, Grace Hopkins, Minna Welbach, Alice Andrews, Muriel McMannis, Evelyn Wilson, Celia Weymouth, Dorothy Plaisted, Josephine Fraser, Robert Jackson, Kent Albright.

Musical Arithmetic Puzzle

By Stella M. Hadden

THE YEAR of Handel's birth, PLUS Schubert's age, PLUS the number of symphonies written by Beethoven, MINUS the number of letters in Brahms' first name, PLUS the number of strings on a violin, PLUS Haydn's age, PLUS the number of semitones in an octave, will give the year in which the composer of *Traumerei* was born.

Who was he and when was he born?
(Answers must give the entire problem.)

Kodak Pictures

The Junior Etude has some very excellent kodak pictures of clubs and classes, awaiting their turn for publication, but of course, only one or two can appear each month.

There is one picture in the Junior Etude files at present, very good and clear, but with no name or identification of any kind, except "Merry Musicians, Class 1935". There are forty members in the picture, boys and girls. The picture is a large print, about eight by ten inches.

So, Merry Musicians, please send us your address so that some time we can print your nice picture.



JUNIOR MUSIC CLUB, CHRISTIANSTED, ST. CROIX, VIRGIN ISLANDS

HONORABLE MENTION FOR NOVEMBER ESSAYS:

Sarah Ellen Schmidt, Lucille Vorster, Constance D. Hathaway, Vivian Morin, Helen Mahrt, Inez Edell, Burke O'Neal Esias, Vivian Donisthorpe, Ethel Stech, Virginia Debout, Diana Hadfield, Mary Thorne Tyson, Jack Jobin, Lillian King, Lillian Reardon, Roger Mahrt, Stella Anderson, Barbara Rose Fischer, Evelyn Jewell, Margie Ihle, Patricia Klein, Josephine Fischer, Charlotte Weaver, Frances Brady, Virginia Hampton, Mary Katherine Ihle, Lillian Lela Hill, Elisa Castaneda Villarreal, Nancy P. Gordon, Jerry Mae Mangum, Opal Lincoln, Etta Hansen, Betty J. Allred, Lois Ivory, Shirley Oldroyd, Fred Guymon, Bernice Dahl, Jessica Hoshino.

How to Practice the Piano By Marwin S. Cassel (Age 9)

A person who has started a new piece should always practice very slowly and not take too much of the piece at once. It is best when starting a new piece to take each hand alone at least ten times and then take both hands together ten times.

After you have had a page or so, then begin two or three more measures. As soon as you have finished the piece, then start going backwards, take the last two lines, then the last three lines, etc., until you have gone back to the beginning this way.

Never play a piece by heart for anyone until you know it thoroughly.

N. B. (Marwin is the son of the well-known composer, Mana-Zucca.)

TRIALS of a Young Musician

By Frances Wilson (Age 11)
(A blind Junior)

Musicians play with joyous tone,
Or make the music sob and moan.
I wish that I could do the same—
With unskilled hands I try in vain.

My fingers change to thumbs, it seems,
As I try out some strange, new themes;
And when I try to smooth the bumps
My fingers just won't make the jumps.

If I should practice every day,
Perhaps some time I'll learn to play
As other good musicians do,
And entertain folks just like you.

So I shall always practice hard
And try for "good" on my school card;
And then, perchance, some future day
You'll hear me marvelously play!

Mexico's Significance in Present Day Music

(Continued from Page 80)

written and published, besides the oft-sung "Estrellita," many other truly noteworthy and worth while compositions. His "Three Poems" for voice and piano are lovely and are worthy of a place in any singer's repertoire. Intriguing melodically, rhythmically and contrapuntally is his "Sonata Breve" for violin and piano. He has dedicated to Andres Segovia thirty-eight newly completed works for guitar. For orchestra he has *Danza y Canto de Antiguo Mexico* and a cycle called "Chapultepec," of which the first two parts are impressionistic and the third a realistic musical picture of a Mariachi band. Ponce believes firmly that all modern music is gaining definite character and melody, and that it is losing extra, useless notes. He cannot be called a modernist though he often seems to be, by his use of clever harmonic devices. This passage from his *Arietta*, played by Iturbi, best illustrates this point,

Ex.7



Ponce, who, though he uses everyday themes, never seems trivial, and who plays his own *Estrellita* so exquisitely and rhythmically that it becomes a thing of beauty, was born in Mexico near Aguascalientes. Followed years of Germany's rigid training; study with Enrico Bossi in Bologna, Italy; and eight years under Dukas in Paris. For a little more than a year he has been director of the Mexico City Conservatory, filling the post once occupied by his former pupil, Chavez. This conservatory, incidentally, is supported by the government. At the time of writing, it has approximately eight-hundred pupils and sixty professors, most of the latter being the aforementioned first composers of the land. Pupils come, after they have finished school, and at their own instigation. No one pays unless he can afford it. The only requirement is a preliminary audition at which the applicants must prove they are intelligent and have good musical ears. This is done, says a newspaper report, to avoid wasting time on people who are not destined for a musical career.

Study abroad and many foreign productions of his works for orchestra distinguish Rolón. Of his piano compositions the finest are his three "Indigenous Dances." However, a massive piece of work is his orchestral "Cuauhtemoc," in four movements, built on Zapotecan themes. He was born in Jalisco in 1883. In 1895 he began to interest himself in music, which date he has commemorated in an orchestral suite of two parts: "Gallo (midnight serenade) Romantica" and "Fiesta." Obviously this comprises the musical memories of his youth. He calls it Mestizo music or Mariachi, and it is true that this is not truly Spanish, nor truly native; it is a mixture, just as the Mestizo is a mixture of Spanish and Indian. The uses Rolón makes of typical rhythms are piquant and arresting, as evidenced in this excerpt from his second *Indigenous Dance*, on a Jaliscan theme:

Ex.8



One of the more promising younger

composers is Angel Salas who has lately completed a pageant for symphony orchestra, "El Retorno de los Dioses Blancos," on primitive Aztec themes. Into this he has put all his knowledge of folk music, gained through his song arrangements and musical articles for the publication, "Mexican Folkways," which, incidentally, contains the most authentic of all collected material on native music and musical customs. "El Retorno," because it is a pageant in which many things pass in review, can therefore be applauded for being sketchy and fleetingly impressionistic. It is strangely barbaric in harmonies, instrumentation and rhythms, and is thrilling, though when heard by the writer it was played by Salas on the piano and thus reduced to a minimum, while the energetic young composer apologized for having only two hands!

ment in the Department of Fine Arts, all of the primary school students are learning Mexico's indigenous songs, and the students in the higher grades are learning the best of the folk songs of all the American and other foreign countries.

Since 1895, Julian Carrillo (born in Mexico's San Luis Potosí, but trained by Germany's Nikisch) has been working on the "Sonido Trece" (the thirteenth sound). At first glance this looks fearfully complicated; but it seems to be simply a system of writing music by numerals, apparently producing no change at all in the music itself. However, detailful it may seem, it has a number of interested backers. More noteworthy than this to most people is that fact that Carrillo, when he was director of the Mexican Symphony Orchestra some years past, brought to Mexico some of the previously unheard

life are the two very fine pianists, Salvador Ordóñez and Vilma Erenyi. Incidentally, they are husband and wife. They are worthy of note because they are the best of Mexico's very few good interpreters of music. The four major music critics in Mexico City are jokingly called "The Four Horsemen of the Apocalypse" by some of the intelligentsia. They usually disagree. Their names: José Barros Sierra, Baqueiro Foster, Alfonso Robalo and Salomon Kahan.

Members of Mexico's musical ranks who write in the salon style of several decades ago are Ricardo Castro, Carlos del Castillo, E. Elorduy, J. Ituarte, M. Morales, F. Villanueva, Esperanza Oteo, composer of "Mi Viejo Amor," sung by Tito Schipa, has written other things in the same melodic style. Although he is heartily derided by Mexico's intellectuals, a man who has captured the musical fancy of half of Mexico should not go entirely unnoticed: Augustin Lara. His music is composed on themes given him by someone else, and it is said that he cannot read notes at all. But he has many published compositions, all bearing a decided similarity to each other, and he often plays his own music over the radio.

It is evident, from a study of Mexico's music, that all of its composers have learned much from the weaving counter-rhythms of the Mariachi. No matter how abstractly they write, their works are impregnated with these. Mexico, however, is rapidly developing in its sophisticated music the individuality that has always been apparent in its native music; and, because it is artistic, it will eventually become not purely nationalistic but universal.

Next Month

THE ETUDE for MARCH 1936, Will Include These Features Rich in Practical Interest



RICHARD CROOKS

WHAT DOES IT TAKE TO MAKE A SINGER?

By Richard Crooks

Few American vocalists have met with such wide success in opera, or in concert, as has Richard Crooks. His article gives many details of the process of technical development and the years of apprenticeship that must precede wide recognition as an artist, and because of this it will be especially helpful to students who are really ambitious.

THE PICTURESQUE STRUGGLES OF JULES MASSENET

By Maurice Dumesnil

The distinguished French pianist and lecturer makes some extremely interesting revelations relating to the youthful struggles and career of Massenet, which will greatly entertain readers of THE ETUDE.

BEGINNINGS AND ENDINGS

By Dr. Percy Goetschius

This renowned American theorist gives invaluable advice to students of musical composition. In this splendid article, which will run through two issues, Dr. Goetschius takes up the important matter of how to begin a piece and how to end it, as illustrated in the works of the masters.

THE MARCH THROUGH THE CENTURIES

By Nancy D. Dunlea

An interesting account of the development of the march through musical history, with a list of the most famous and most practical compositions, for use and study, in this form.

WAGNER'S HOUSE OF HAPPINESS

By Norma Ryland Graves

If you would know of the happy years which Wagner spent at Tribschen, the beautiful palace by a Swiss lake, where he wrote "Die Meistersinger," "Siegfried," the romantic Siegfried Idyl and completed several others of his works, don't miss this romantic story.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

The only contemporary Mexican composer who writes mostly for the voice is young Luis Sandi. His only piano works are included in a "Tríptico Grotesco." *El Venado*, also by Sandi, is for a small orchestra of native instruments, and it is on primitive Yaqui themes. His songs are short and independent of their accompaniments. Sometimes he uses the voice solely as an instrument. Otherwise the words are always adequately expressed by the music. In his "HaiKai" (Japanese songs) he displays a distinct individuality and a distaste for the use of the voice as a display instrument. His musical thoughts are very clear; he prefers to write in smaller forms, has never had anything published, and has never written for a symphony orchestra. Since he became head of the music depart-

classics—all nine of Beethoven's symphonies, for instance—and it is said he was the first to introduce impressionistic music. He is better known as a conductor than as a composer and now has an orchestra of his own.

"Mexico knows *Mañanitas* in Acapulco better than it knows *Gomezanda*," remarked Antonio Gomezanda of one of his songs, which is very often sung in the *Gallos* or midnight serenades. Known for four years in Germany as a brilliant concert pianist, Gomezanda now teaches in Mexico City, near his birthplace, Jalisco. He has written eight ballets to date, most of them on Aztec themes, an opera called "Ranchero" and many delightful songs, one of which was composed for the tenor, José Mojica.

Integral parts of Mexico City's musical

Musical Pepper Box

Armstrong Gibbs tells this story.

"Once a performance of *Lohengrin* was announced at Covent Garden, and *Carmen* had to be substituted almost at the last moment. In the gallery, a man watched Act I with every evidence of perplexity. When the lights went up, he turned to his neighbor and said: 'Where's the swan I've heard so much about?'

"Oh, the swan is in *Lohengrin*, and this is *Carmen*," was the reply.

"*Carmen . . . Carmen . . .* why I know *Carmen* backwards," rejoined the perplexed one, as he put on his hat and coat to go home."

* * *

A Lyric Limerick

Child Fritzi, precocious, but four,
Got spanked for her vocal uproar;
But now she has grown
A Wagnerian tone
And her Brünnhildic cries get, "Encore!"

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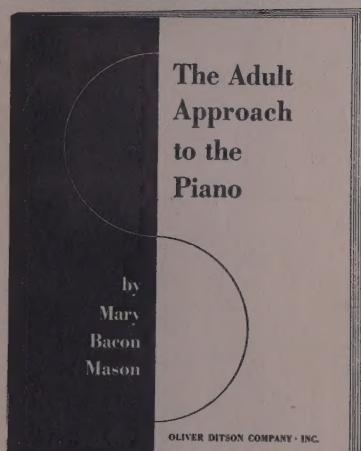
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BY

LOUISE ROBYN

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CHORD CRAFTERS

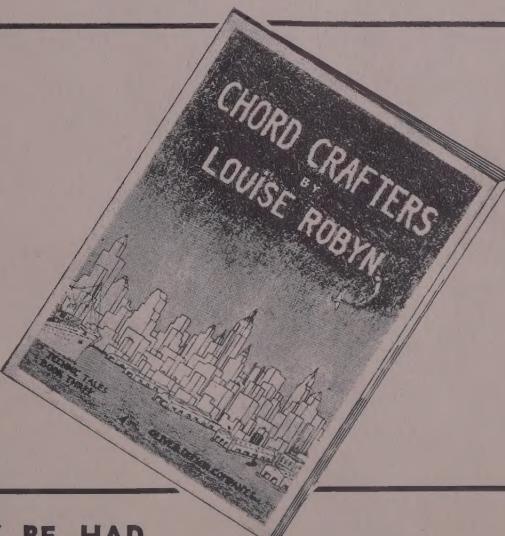
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